

MODERN SCULPTURE

HERBERT MARYON

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MODERN SCULPTURE



SIR W. HAMO THORNYCROFT. KING EDWARD I
(Bronze) Guildhall Art Gallery, London

Front view

MODERN SCULPTURE

ITS METHODS AND IDEALS

By

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WITH 354 ILLUSTRATIONS

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PREFACE

IN this book the aims of modern sculpture are discussed from the point of view of the sculptors themselves: that is to say, from an angle which, I believe, has never before been presented to the public. Hitherto, criticism of sculpture has been principally archaeological or biographical. Whatever the work under review may have been—ancient, medieval, or modern—the treatment has been, in the main, historical. Now in each of sculpture's sister arts—architecture, the drama, literature, music, poetry, and painting—a substantial share of critical attention has been given to the actual aesthetic and technical aims and methods of the artists. To take illustrations from the art of painting, we may remember that Whistler called the portrait of his mother an "Arrangement in Grey and Black." His aim in painting the picture was to make an harmonious arrangement in grey and black. That was the principal subject of his picture. That the sitter happened to be his mother he held should concern no one but himself. Manet used to say that the principal person in a picture was the light: whatever the title in the catalogue, the real problem attacked by the artist was the play of light on the objects presented. Definite statements like this have led to a general realization of the fact that a painter's job is not confined to "just painting what's in front of him." In architecture we have but to turn to any standard work to find buildings critically discussed and compared. Again, literary or musical "form" is the text for

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innumerable talks, printed or broadcast. So also with the other arts, we may find aesthetic and practical criticism if we seek it. But sculpture, to her great loss, has hitherto been left right out in the cold.

Sculptors, however, like their brother artists, find in their work a series of problems, aesthetic and technical, whose existence is not generally suspected by the public. It has been my aim to set out these problems and to show in what ways sculptors have attempted to deal with them. It is true that hitherto they have refrained from choosing for their works such a title as "An Arrangement in Acute Angles," when the sitter was Miss Priscilla Anguish of Anghuish, Argyllshire—true though such a title may have been. Nor do they describe a portrait as "A Study in the Contrasting Textures of Hair and Flesh, Silk, Wool and Metal" when a very dull sitter has come their way and they feel that something beyond a lifelike portrait should be attempted. But the solution of problems such as these, and others discussed in the following chapters, is one of the actual aims of the artists.

The renaissance of interest in stonecarving for its own sake, so characteristic of the present day, allows this fundamental craft and the many problems which arise from its practice, to fit into their natural place among the most profound and powerful of the sculptor's interests.

It is clear that we require a type of criticism which will be felt to be reasonable and intelligible by the man in the street, and which, in place of the art jargon of the day, that leaves him speechless or blasphemous before the creations of our more advanced workers, will provide him with a sure foundation for criticism and a definite knowledge of what has been actually

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achieved. I have therefore made a list of the problems which the sculptors of our day have attempted to solve, and from a large body of photographs have chosen typical solutions for illustration. Never before have illustrations which demonstrate so wide a range of the sculptor's problems been brought together within the covers of a book: nor hitherto have the problems themselves been individually and separately distinguished.

I have not hesitated to compare modern works of sculpture with those of past ages, or with examples taken from other arts, such as painting or music, for it has been my endeavour to establish a just relationship between these varied expressions of man's reaction to life. To insist upon my personal likes or dislikes has been no part of my task, for I realize that we are not all made alike, and we do not all admire the same qualities. My aim, therefore, has been similar to that of the judge who sums up the whole of the evidence, without fear or favour, in order to place it fairly before the jury, that truth may prevail. I believe that the method expounded here will provide a sound basis for criticism, and so both widen and strengthen the appeal of sculpture to men at large.

The substance of Chapter I formed part of a paper read at a Summer School at Godalming in the year 1917.

The collection of material, particularly from the northern capitals of Europe, was much facilitated by a grant made by the Research Committee of the University of Reading: for which grant I wish to record my sincere thanks.

My thanks are due also to the Governments of Czechoslovakia, Denmark, Italy, and Poland for most valued assistance: to the authorities of the National Museums of Austria, Belgium, Czechoslovakia, Dantzig, Denmark, France, Germany, Holland,

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H. M.

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PART I INTRODUCTORY

CHAPTER I

What is the Use of Art?

I HAVE put the title of this chapter in the form of a challenge: a challenge not because I myself have any doubt as to the need for art in the lives of all of us, but because in these days of stress when not art but work seems the one thing necessary, art appears as a remote and not very useful thing. And from busy people when art is mentioned comes the impatient retort: "Art? Oh, I can't be bothered with art; it's just a luxury, which we can do without. What's the use of art, anyway?" But *is* art a luxury? Can we do without it? What part should it play in our lives? To answer these questions is to do much towards solving the problem with which we set out: "What is the Use of Art?"

First it would seem well to make quite sure that we all mean the same thing when we speak of art. Then we shall see how it may be used. Now what is art? Curiously enough, though everyone has a general idea as to what art is, few can put that idea into words, and fewer still into such a form of words as will allow of no mistake as to their meaning. There can be no doubt that any lawyer, or indeed, any logical person, can run a coach and horses through all the generally accepted definitions of art. We will look at some of them in a moment.

First of all, let us bear in mind that a definition of art should

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cover all forms of art, not painting and sculpture alone. It should be stalwart enough to hold in its arms painting and sculpture, architecture, literature and poetry, music, oratory and the drama. A definition which by looseness of phraseology would include a chess problem, or fine workmanship in, say, engineering or accountancy, would, however, be too wide.

The first definition which we will discuss is that which tells us that the aim of art is the imitation of Nature. To take two typical examples from many which come to mind the painter sees a view which interests him, which he thinks will make a good picture, so he copies it upon canvas; or the sculptor copies his model; and each tries to make his work as like the original as possible. Such a definition of art is widely held: it is very easy to understand. But when we have settled the question satisfactorily in this sense, we are suddenly confronted with a Cubist picture, which seems to consist almost solely in a pattern of straight lines, curiously shaded, but quite obviously the likeness of no thing in the heavens above, in the earth beneath, or in the waters under the earth. How are we to deal with it? Are we to reject it altogether, to say that it is not art; or must we abandon, or enlarge, our definition? The Cubist picture is claimed by its author and his friends to be a work of art. Who is there brave enough to deny to them the right to call the work by any name they please? They are not easily suppressed. We must therefore amend our definition of art. Likeness to Nature cannot be an indispensable quality in a work of art. To confirm us in this decision we may recollect that architecture is not an imitation of Nature, nor is music. Therefore, to copy Nature is not the one aim of art, though 'twould ill become us to forget her.

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Then there are those who bring in the idea of beauty. They tell us that the aim of the artist is to produce beautiful things. Now quite apart from the fact that to define beauty is quite as difficult a task as to define art itself, would our acceptance of beauty as the aim of art bring us nearer to a solution of the problem with which we set out? However we define beauty—and there are many who have tried to do so—there can be little doubt that it is for the pleasure which it gives us that we esteem a beautiful thing. Are we then to accept as a definition of the artist's aim that his work is to produce for us beautiful things which are to give us pleasure? Is pleasure then the aim of art? Are we to place the artist on the level of the sweetmeat maker? Is a great picture only a gigantic chocolate, doomed but to leave a sweet taste in the mouth? I am quite certain that the artist, be he architect, actor, painter or musician, would resent being considered a kind of glorified cook. He would protest that there was more in his art than in cookery. Stated thus, the argument that pleasure is the aim of art becomes rather weak. But there is another way of showing that it cannot stand. Are all works of art beautiful? Is the artist's aim always to give us pleasure? Sometimes his aim seems to be to give us a shock, and not necessarily a pleasurable one. The feelings with which we contemplate a tragedy as performed on the stage may vary, but perhaps we may call them pleasant on the whole. But Raemakers's War Cartoons brought home to us the great world tragedy of our times in a manner which was hardly pleasurable. Who would say that Raemakers's aim in these was the production of beauty or the giving of pleasure? We cannot think so; the issues were too great—their aim was not to give pleasure, but to wrench our heart-strings. Stravinsky's "Le Sacre du

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Printemps " is exhilarating, but should we call it beautiful? We must then agree that the definition that beauty, and the pleasure arising from its contemplation, is the aim of art cannot stand. Beauty may be, and often is, the artist's aim: but it is not always his aim.

That art is the expression of emotion is another attempted definition. Let us look at it closely. It seems to suggest that the artist, being profoundly moved by some idea or some scene, real or imaginary, attempts to give expression to the emotion which he feels, and the result of that attempt is called a work of art. Let us take an example or two. A painter watches a sunset, and notices how the evening seems to close round him after the glory has gone out of the sky. He feels the restfulness and the stillness of the eventide and he tries to get these down on canvas: to depict how they affect him - to express his emotion. So far, so good--the definition holds. Let us take another example. A poet feels the joy of being alive, the warmth of the sunshine, the happiness of his surroundings, and tries to put his feelings into words. Well, he expresses his emotion: and our definition still seems to hold. Yet suppose I give a small boy sixpence with which to buy sweets, and he dances with joy, expressing his emotion thus. Do we consider his movements an artistic performance? No! Do we consider the movements of a group of lambs, playing round their mothers for the joy of life, artistic? No, we reckon them but the natural expression of their happiness at being alive. They, like the small boy, express their emotion, but we cannot call that expression art. Rather do we call it Nature. A person receives good news or bad, and unconsciously expresses the emotion which he feels. But we do not call that self-expression art, though we should

PLATE I



FIG. I
RICHARD GARBE. SEA LION
(Verde di Prato), National Gallery, Millbank
(By permission of the National Gallery)

WHAT IS THE USE OF ART?

do so at once if the action took place upon the stage. If we are ever to distinguish between art and Nature, we must draw the line somewhere, and I think that I must ask you to agree that *intention* must be a necessary condition of artistic expression. That is to say, an unintentional, an involuntary expression of emotion belongs to Nature rather than to art.

We all remember Hamlet's charge to the players, in which, speaking of their art, he says, its end "both at the first and now, was and is, to hold, as 'twere, the mirror up to Nature; to show virtue her own feature, scorn her own image, and the very age and body of the time his form and pressure." That gives an indication as to what Shakespeare held to be the aim of his art. I will now give you the definitions of two modern artists: Edgar Allan Poe, author and poet, and James McNeill Whistler, painter. Poe puts it this way. "A skilful literary artist has constructed a tale. If wise, he has not fashioned his thoughts to accommodate his incidents; but having conceived, with deliberate care, a certain unique or single *effect* to be wrought out, he then invents such incidents—he then combines such events as may best aid him in establishing this pre-conceived effect. If his very first initial sentence tend not to the outbringing of this effect, then he has failed in his first step. In the whole composition there should be no word written of which the tendency, direct or indirect, is not to the one pre-established design. And by such means, with such care and skill, a picture is at length painted which leaves in the mind of him who contemplates it with a kindred art, a sense of the fullest satisfaction. The idea of the tale has been presented unblemished, because undisturbed." Poe's ideas as to his art are thus clear and purposeful. They help to clear the air.

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Whistler also knows his own mind. "Why should not I call my works 'symphonies,' 'arrangements,' 'harmonies,' and 'nocturnes' ? I know that many good people think my nomenclature funny and myself 'eccentric.' Yes, 'eccentric' is the adjective they find for me.

"The vast majority of English folk cannot and will not consider a picture as a picture, apart from any story which it may be supposed to tell. My picture of a 'Harmony in Grey and Gold' is an illustration of my meaning—a snow scene with a single black figure and a lighted tavern. I care nothing for the past, present, or future of the black figure, placed there because the black was wanted at that spot. All that I know is that my combination of grey and gold is the basis of the picture. Now this is precisely what my friends cannot grasp . . .

"As music is the poetry of sound, so is painting the poetry of sight, and the subject-matter has nothing to do with harmony of sound or of colour.

"The great musicians knew this. Beethoven and the rest wrote music—simply music; symphony in this key, concerto or sonata in that.

"On 'F' or 'G' they constructed celestial harmonies—as harmonies—as combinations, evolved from the chords of F and G and their minor correlatives.

"This is pure music as distinguished from airs—common-place and vulgar in themselves, but interesting from their associations, as for instance, 'Yankee Doodle,' or 'Partant pour la Syrie.'

"Art should be independent of all clap-trap—should stand alone, and appeal to the artistic sense of eye or ear, without confounding this with emotions entirely foreign to it, as

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devotion, pity, love, patriotism, and the like. All these have no kind of concern with it; and that is why I insist on calling my works 'arrangements' and 'harmonies.'

"Take the picture of my mother, exhibited at the Royal Academy as an 'Arrangement in Grey and Black.' Now that is what it is. To me it is interesting as a picture of my mother; but what can or ought the public to care about the identity of the portrait ?

"The imitator is a poor kind of creature. If the man who paints only the tree, or flower, or other surface he sees before him were an artist, the king of artists would be the photographer. It is for the artist to do something beyond this: in portrait painting, to put on canvas something more than the face the model wears for that one day; to paint the man, in short, as well as his features; . . ." And so on.

In this last paragraph Whistler gets away from his earlier argument: "My combination of grey and gold is the basis of the picture," "the black figure, placed there because the black was wanted at that spot"—a purely visual aim. In the portrait he admits another aim, viz. character study: a great admission that, after all that had gone before. Note his words "To put on canvas something more than the face the model wears for that one day; to paint the man, in short, as well as his features."

Here, then, we have three artists, Shakespeare, Poe, and Whistler, each undoubtedly a master of his art, each giving us in unmistakable language what are his aims in the work which he is doing at the moment. Shakespeare gives the aim of the player as character study; Poe, the aim of the storywriter as the production of some single definite effect—all the incidents of the

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story leading up to produce that preconceived result. Whistler gives as the painter's aim in most cases the purely visual one of making colour harmony. If we put these various aims side by side we may find the clue which we are seeking—namely, that art has not one aim only, but many. Artists, as a rule, are rather inarticulate folk, or, shall I say, they are not very clever at explaining their motives. Generally they work in response to a feeling of harmony, an inner sense of fitness, felt rather than explained, and perhaps because of their absorption in this, it must be admitted that they often have very little sympathy with or interest in the aims of other artists. One artist complains of the drawing of his neighbour, of another's colour scheme, or of his composition, or calls him a mere illustrator. As if the illustrator had not as much right to live as he. The illustrator has other aims beside the illustration of a story. Artists make it clear that in one way or another their artistic aims differ.

It is time now to look at things more closely. We admit that artistic aims differ immensely. It is obviously useless then to decide arbitrarily that one man's work can be considered art and another's not art—the artists would not agree to the decisions. We can, however, decide in our own minds that some man's art is a good or bad example of its type. But what we have to do is to find a definition which will cover all kinds of art. What we want is a kind of artistic or legal or intellectual sieve through which no work of art can escape, but which will retain nothing which is not art. What, then, are the essential qualities in the definition we seek?

First, there must be personal feeling. One cannot manufacture art to formulae. One must put oneself into the work

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if one is to influence others. One's own personal sense of fitness must be the final arbiter.

The aim of the work must be to arouse emotion. By this I mean that the aim of the artist must be to make the spectator or auditor feel what the artist wishes. It is true that he may not succeed. It is also true that when the artist is at work he works for *himself* as first spectator or first auditor, or, in other words, he works to satisfy himself. The aim of the artist is to make his work rouse again in himself an emotion which he has felt: to make some visible or audible thing which will give him again that thrill. His art may be concerned with one of the primary emotions—love, or joy, hate, greed, fear, and so on. Or it may be an emotion excited by some technical or sensuous interest—the smooth, rounded surfaces of a piece of sculpture, pleasant to the touch; the skilful handling of paint, a joy to the eye; the sound pattern made by a series of vowels in prose or verse; the creation of an “atmosphere”; or the pleasant feel of the chisel in action. The artist, when working, may feel his life force passing into the work: he knows that virtue has gone out from him. And when there comes a time of quietude the work that he did in that white heat of inspiration seems to be good. “Now that’s jolly!” would William Morris say of a bit of work done thus. The artist knows that his work will be seen or heard by others. He may remember this if he will, but it cannot be too strongly emphasized that an artist doing original work, that is to say personal work, aims first at making that work rouse in himself the feeling which he has in mind. I know that he may change his aim while the work is in progress, or modify the first idea as his work develops. But in the end, we may say of any work of art, be it picture, sculpture or building,

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play or poem, song or dance, that it was designed by its author to arouse emotion: to make the spectator or auditor feel as the artist wished him to feel. It is that intention, that persuasive aim, which differentiates an artistic statement from a statement of fact; a poem from a tailor's bill; or the beautiful but unrecognizable portrait supplied by the fashionable photographer from the cruel snapshot of a friend. The aim of the former is to persuade, of the latter to state facts. So far, perhaps, we are agreed as to the aim of art. The next part of our definition is concerned with the means by which that aim is attained.

If we consider any kind of artistic work we shall find that it is not just *what* is presented, but *how* it is presented that decides for us its artistic value. The materials used by the artist are words, or sounds, or movements, or other more tangible things such as paint, or bronze, or other building materials. The artist has attained his end by ordering or arranging his material in a pattern or design. Its artistic quality is dependent on that *arrangement*. Indeed, it is not a work of art at all unless its material has been arranged as a pattern. Take a poem to pieces and put it into matter-of-fact language, and its charm has gone. The artistic quality of the work is dependent then upon some arrangement or ordering of the material into a design. The pattern may be in the handling of the paint, or in the harmonious arrangement of the masses of the material of the statue, the story, or the song; or in the management of its colour. But that there shall be some scheme or pattern, felt to be a fundamental part of the work, is essential. The design may be a comparatively simple one, as in a straightforward portrait head, or it may be exceedingly complex, such as that attained by Galsworthy in the series of stories known

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as "The Forsythe Saga"; or by Gilbert in the "Tomb of the Duke of Clarence," at Windsor; or by Vigeland in his work for Frogner Park, Oslo.

That this ordering or arrangement must be rhythmic is perhaps more difficult to prove, though my musical friends will, I think, agree. All through Nature there runs the great pulse or beat of life. This is the rhythm which we feel in dance or in march, in poem, in oratory or in song: the beat or pulse of life itself. This it is that sends a thrill through our hearts when the spring touches the buds that they open, and the birds that they sing. This it is that the artist sees and hears and feels, that flows through his being, and, because he feels it, because it grips him at the heart, he must out with it. It matters not what material he uses, but the life that he has seen and felt must he strive to achieve again, and make known unto men. His poem or his statue must give him again that thrill of life, or he is unsatisfied, incomplete. He must work to find again the light that was given to him. He may find it in harmony of colour or in composition of line, in character study or in power. He may find it again in beauty, he may seek it in humour, in honour, or in patriotism: in whatever appeals to him most deeply; and no one who has ever felt that breath of life can lose the love of it while life lasts.

The true ground for the usual charges brought against academic art is that it holds so closely to Nature that the element of personal choice, here shown to be an essential quality in a work of art, is, on occasion, almost excluded. This is the weakness of the ordinary nude. We may remember that a portrait cast from life is not a work of art, nor is photographic reproduction of a landscape, *per se*. Yet a portrait bust or a landscape *may* be a work of art if the personal choice of the artist has led

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him to choose, to arrange his masses, or colours, or his treatment so as to point out or to emphasize *in a manner which Nature did not*, some effect, not necessarily a natural one, which appealed to him; which effect, by his treatment or arrangement of material, he has striven to demonstrate.

Our definition of art, then, runs thus: "Art is the arrangement of any material into a design in such a way as to arouse emotion." The last part of the definition gives us the aim of art: "To arouse emotion"; the middle part makes it clear that the emotion must be aroused deliberately—the material must be arranged with that end in view: *designed* "in such a way as to arouse emotion." The first part of the definition gives us the means by which the desired emotion is aroused in the spectator or auditor: "The *arrangement* of any material *into a design*." We have now discovered a definition of art with which we can work. We must next see how art, as thus defined, can be used what its use is in the world. We shall then see the clearer how much it may mean to us now.

Life is man's widest interest. We can know life from our own experience, or at second hand, through communion with our fellows. Our own personal experience of life can be but a small and insignificant affair when compared with the multitudinous experiences of the people of our generation or of the past. But we are able to know of their experiences through the power they have of communicating their thoughts and feelings to us, and we gain a wider knowledge of life thereby. So, as by speech we may communicate our thoughts and ideas to others, by art we may communicate our sensations—the emotions which we feel. We should have but little poetry, or literature either, if we used speech merely to convey "circumstantial

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facts, beyond all argument." We have, then, by means of art, the power of affecting others with our own emotions. We do this either by appealing to their hearing, as in music, or by the emotional employment of words in prose or verse or oratory; or we make our appeal through the sight by the use of colour and form, as in painting and sculpture; or we use several of these means together, as in the drama, in religious observances, or in architecture. There is but one art, and how inevitable and widespread the feeling for art is we can judge by the fact that never at any time in the history of the world, so far as we can discover, has there been a district or a people without art.

It began very simply, like enough, in singing and telling tales over the camp-fires or in the caves where those far-off people dwelt. True, food and shelter were their first concerns, but life for men and women does not end there. So, after the evening meal, while the women were sewing, and someone was carving a bone—a quaint fellow he—there were tales of the great hunting to be told, full of danger and of joy. And he who was telling the story would rise and act it again, show how the deed was done, while the shadows from the firelight made fantastic shapes on the wall behind. Then, as now, the artist-hunter or the artist-fisher told his stories. Then, as now, he refused to allow historic accuracy to interfere with artistic truth. He drew the scene as it *ought* to have happened—and his audience was duly impressed: that was art. Then, when the glow sank down and the shadows deepened, there would come weird sounds from the depths of the forest—out there—and those within would draw closer together. They were not afraid, they said; but they remembered how, years ago, at such a time, one went out, out into the darkness beyond the cave's mouth—and he

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never returned. It is not well to look on while the Great Ones go by. But let offerings be made at the abode of the God, that he may see and be satisfied. They were such times and such a people that produced the first works of art which have come down to us—rude carvings of men and animals. Then, when times became more peaceful, and civilization advanced, and men's interests in life became more varied, men strove in different ways, in different countries, to put into their work the feelings that inspired them, till, in our own day, not only have we those who follow the old ideals, but others who are endeavouring to show us how the many-sided complexity of modern life appeals to them.

In conclusion, let us consider the final aspect of our problem, indeed the most important aspect of all. What's the *use* of art? Hitherto we have considered art principally from the point of view of the artist, and have learnt that he has set out to solve certain problems, and has put his very soul into his work that it may give back again, to him as first spectator, the emotion which he had in mind. But why? Why should he take all that trouble, and why should *we* care what he does? Is it not that we find in his successful solution of the problem chosen a satisfaction, a relaxation from strain, an emotional calm, which helps us to solve our own problems? So it is that the fine massing of the forms in a work of sculpture, the calm of a painted sunset, the pity and terror of a tragedy by Aeschylus or Shakespeare, the mystical tapestry of sound in a symphony by Beethoven, sink into our hearts and bring peace and understanding in their train. We are no cowards. Art is not a "means of escape" from life, but rather is it a means of facing and realizing life more completely.

CHAPTER II

Two Points of View

Dramatis Personae : Two men.

THEY were strolling through the South Kensington Museum and paused before a head by Rodin (Fig. 17). Glancing at his companion's face, one remarked: "I can see that you don't like it, but I do: and I will tell you why."

"Go ahead," was the reply.

So the first speaker resumed: "I know that this woman looks uncouth and rough, but my thoughts reach back from this presentation, over all the years and events that have left their mark upon her soul. I see not only the present wreck of a once beautiful form, but all that has made it so. I see her first as a babe in her mother's arms, unconscious even of the love which enfolds her; the anxious care that watches day by day; the joy of the mother at the first sign of recognition from the child she has borne; and then the gradual unfolding of the wonders of the world before the child's eyes—the first flowers, the first toys and pets. I think of the child playing in the fields and woods with their thousand joyous surprises—the song of the birds, the scurrying rabbits, the homecoming rooks, the wonder of the sea. A flight of years, and I see her next as a growing girl dimly conscious of the mystic world enfolding her, full of strange, half-apprehended dreams and fears: moved she knows not how to sudden throes of exquisite pain. Gradually she becomes aware of her body: its ripening form and greater

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promise. She looks with a new understanding at the people and events around her, and oft loses herself in pleasant day-dreams. . . . A few years more and disillusionment has cast its blight over her young soul. She has met evil and hardship and cruelty. Hope and faith have gone. The shadow of a pitiless future weighs her down. Dully and almost uncomprehendingly now she goes forward, like a beast of burden stumbling through the years: the wreckage of a once fair human body and soul. All this I see here."

"Now, my dear fellow," replies his friend, "you have read into this head, poet that you are, a great deal more than Rodin ever put there. Instead of doing what you profess to do—telling me what you see in it and why you like it—you have given me a very beautiful rhapsody upon womanhood, and have shown how the tragedy of a life strikes a decent chap like yourself. But I think that I must ask you to agree with me when I protest that all you have said hitherto originates with you and *your* outlook upon life, and not at all with Rodin and this head. Everything you have said would have been applicable to the poor old flower-girl from whom you bought those roses, or to the woman who cleans up the studio. But unless you are prepared to see in any and *every* bust of an old woman all that you have told me, to what does your criticism of this one amount? Still, your criticism is illuminating, for it tells something about yourself, instead of about Rodin, as you believe. In the end it is always the critic who is judged by his criticism, rather than the work. That which he sets out to illuminate by his wit serves as a mirror to light up his own soul: and so criticism becomes one of the arts of life. It enables another to catch a glimpse of life through alien eyes, and to learn therefrom."

PLATE II



FIG. 2
RUDOLF BELLING. TRIAD
(Mahogany), National Gallery, Berlin
(*Photograph, F. Nitzsche*)

TWO POINTS OF VIEW

“ Well, when you’ve quite done with me, perhaps you will tell me what you see in it yourself! ”

“ First, then,” goes on the other, “ I don’t think that this is a serious bit of work at all. Rodin had his tongue in his cheek when he told them to cast it. . . . You don’t think that he would do that? . . . Well, I’ll tell you a story. You know his bronze ‘ Eve ’? When that figure was put up in clay there were the usual strong iron supports running through the body and legs into the base to take the weight. It happened that they weren’t fixed exactly in the right position, and when Rodin tackled the modelling of the ankle and foot he found that an iron projected about an inch over a length of about four or five inches alongside the ankle. Now armatures often cause a bit of trouble like that, but it can always be overcome by cutting away the offending portion in the plaster cast. The modelling of the figure was duly completed in the clay and the plaster cast was made. The order was given for bronze. ‘ But what about the projecting bit of armature. Shall we cut it away? ’ ‘ No. Let it go,’ said Rodin: and it went!

“ Now look at this head. You see at once that it is very badly constructed. That left eyebrow of hers is an inch higher than the right, and it projects forward more than its fellow. Her left cheek is lower than her right, and that same side of her nostril is curled in more than the other. Look at the forehead and the mouth! . . . If any elementary life student made a mouth like that, he would be sent back to work from the plaster cast. Honestly! accidental oddities like this turn up daily in the work of a studio, but they are not allowed to remain: *and* they are not cast in bronze! This work resembles humanity no more than one of the faces one can oft-times see in the fire, or among

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the chance markings upon a roughcast wall; or one of those quaintly-shaped potatoes which achieve ephemeral fame by occupying a few square inches in a newspaper on the ground of fancied resemblance to the human form. No. This head is a thoroughly bad bit of work. Bartlett, the American sculptor of that fine statue of Lafayette in the Tuileries Gardens, said of Rodin that 'No other man of genius ever turned out so much rubbish.' I think that he must have had works like this in mind."

"That's all very well," objects the first man, "but you are talking of material qualities and technical details, and you ignore the soul."

"I try not to do that. But really, one reads *some* soul into *any* representation of the human head. See but the veriest suggestion of a face, and you will try to imagine a soul to fit it. Such is the amazingly suggestive power of concrete representation; or rather, such is the result of our reaction to, and our critical assessment of, any person whom we may meet, in the flesh or in other material. But what we expect of an artist is that before he exhibits a work he shall have succeeded in getting down in paint or stone or bronze *some* worth-while result. I do not say that Rodin has not obtained *some* result here, but I do think that he has not attained enough in this immense head to make its retention worth while. The work is unworthy of the great artist who made it. For one reason or another poor works by great men have found their way into many collections, but we should be on our guard lest the glamour of a great name makes us uncritical of results actually before us. This head is possibly the outcome of a not very successful attempt at blind-fold modelling."

CHAPTER III

The Olympian Life Class

(Montparnasse, not Mount Parnassus)

DURING a great part of the Victorian era there were current in polite society many maxims on artistic matters which were so generally accepted as almost to pass for truisms. Two characteristic, but at the same time somewhat conflicting and erroneous, examples, which have an important bearing upon our work, were (1) that in Greece sculpture reached the highest point to which the art has ever attained, and (2) that Michelangelo was the greatest sculptor, and Raphael the greatest painter that the world has ever seen. These are fair specimens of the kind of statements referred to, and so far as they refer to sculpture they may form our text. Many folk were agreed that "there were giants in the earth in those days." But with this conviction came another—its almost inevitable corollary—that these men were so great that modern artists could be regarded merely as their degenerate descendants, who might indeed feebly follow in their footsteps, but certainly could hope for nothing more. Few people seemed to realize that there might be other paths to Olympus than those already trodden. The vast majority of the people of the time were content, as most people are, to have their artistic standards made for them. They had neither the opportunity nor the desire to weigh the judgments presented for their acceptance. Facilities for travel were few, and reproductions of Greek and Italian masterpieces scarce. Verdicts

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passed upon these works of art and their creators raised no great objections in people's minds, and so they came to be generally accepted. There the matter rested—for the time.

Now these same people have become our aesthetic parents and grandparents. The ideas which they so uncritically received are those upon which we, as children, were brought up, and for that portion of the human race which is content to receive its intellectual, as it does its physical, nourishment ready prepared, they remain satisfying unless they prove to be unwholesome. Now, however, times have changed. Works by the old masters have become much more accessible, and reproductions of them abound. We need no longer base our opinions upon other people's verdicts: we have the material upon which to form our own. We live in an age when no opinion, however widespread or venerable, can pass unchallenged. We can no longer believe in the old uncritical way—we must see and handle for ourselves. That is the modern spirit. The artist must know what he likes, and why he likes it. *Why he likes it.* Those four words represent the purpose of half his training—the critical side as opposed to the technical. For him, at least, no second-hand opinions are permissible: a blind, indiscriminating acceptance of the 'works of any famous man should be, for him, impossible.' He may have an intense admiration for what has actually been attained, but he should know definitely *what those attainments are*, and also what they are not! For no artist has yet lived who has been able to exhaust the possibilities of his art.

The sculptor has a choice of many aims, and to enable us to realize how dissimilar some of these aims may be, we will take an imaginary case. But first a word upon the meaning of a

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term we shall be using, viz. "a cast from life." Casts of parts, or the whole, of a human figure may be taken from the living model in plaster of paris. Good casts taken in this way may be said to reproduce the forms with absolute fidelity—every wrinkle and pore in the skin being distinctly visible. Let us suppose then that a sculptor has put his living model into the exact pose that he requires, and that he has obtained a plaster cast which reproduces the form and pose with as much exactness as if the model, suddenly and by magic, had been changed into plaster. It is such a cast as this which is referred to in the present argument as a "cast from life."

Next let us suppose that a dozen of the most famous sculptors of this or any age are grouped round the living model, as in a life class, and that each works from the model before him until he considers his figure completed. Few of us would deny that every one of the figures thus produced would be likely to differ from the others, and that each would also be different from a cast from life. The technical skill of the sculptors is taken for granted (this being an Olympian life class!); what we wish to inquire is why their works from the same model should be so different; in what they would differ from a cast from life; and why in many cases it would be possible for another sculptor, by inspection alone, to pick out the figure modelled by this man or that. In short, why and in what does one man's work differ from another's, and all from Nature (or the cast)? Again, though we might speak of each man's figure as a work of art, could we consider the cast from life to be such: and if not, why not? An answer to these questions may do much to clear away the clouds which have gathered around the practice of art, and enable us to view our goal more clearly.

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Let us look at the figures themselves that we may see wherein they differ: perhaps we may find some clue to what was in their makers' minds. We study each figure in turn.

In the first, what strikes us most is the careful manner in which the varying textures of the different parts of the model have been worked out. The sculptor's principal interest has evidently been in these contrasts of texture. The flesh, the bone, the hair, the draperies, are all treated in different manners. They are contrasted one with another in such a way that we have no doubt as to what any portion which we may touch is meant to represent. The sculptor has searched for these differences—the varying play of light upon bone or tendon, flesh, drapery, or hair—and he makes us feel what he has seen. That has been his aim: his interest was there. From that we may learn something of the man himself—his aims and ideals.

The sculptor of the second figure has studied long the wonderful play of line in Nature. He has modelled bones and insects, plants, shells, and animals; he has watched trees, waves, and clouds, and he has found in them all a wondrous rhythm and harmony of line. No less does he find them in the human figure. There, in supreme degree, does he feel the inner life made visible in those long-drawn curves and subtle planes. He knows that if he can catch but part of their delicacy he must be content. Not in all his life can he hope to attain all the refinement that he sees. But he shows us something of that harmony, and we are thankful.

A man of very different calibre is the next. He would tell you that his aim is to show the strength and solidity of the figure. He will have no refinements nor subtleties. No angles shall be softened; there shall be no gentle curves in his work. It shall

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be in great planes, which strike the eye with the force of a blow. We fall back from this figure. Yes, it stands up solidly, balanced well, as a rough-hewn figure should. But, having shown us so much, what then? Has the sculptor more to tell us than that a figure has solidity and strength? No. Whether we like it or not, that was his aim. Enough! we know the man.

The fourth sculptor had been persuaded, with difficulty, to carve his model in wood rather than in stone: he would have nothing to do with modelling. Of all the works produced, his is the least obviously like the model. He had in mind certain solids which he felt to be the true basis of the figure, and it was principally to the interpenetration of these solids, their repetition and relationship, that his attention had been given. Nature, as seen in the model, gave him hints of another form in which all accidental details were omitted, and a certain large massing of material gave a suggestion of life without obvious derivation from any part or parts of the model. The sculptor had striven to create that life-form. We could see him running his hand over the bumps and hollows of his work with a far-away look in his eyes, and we realize that "to copy Nature" was no part of his desire. His aim was "to create sculptural form." The pity is that he made it hump-backed.

The sculptor of the next figure cared little for textures; he was not obsessed by solidity or planes. He had seen something in the pose, in the whole action of the figure, the carriage of the head, the movement of the hands, which brought to his mind a far-off, half-forgotten incident of the past. "Such a one, at that great moment, stood so, looked so—can I recall it again?" Though he worked from the model before him, his

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mind was ever on that distant vision, and something of that tense living instant does he make us feel.

Another's aim has been to make an accurate portrait of the model. This sculptor's special interest has not been in action, in solidity, in texture, in line, but rather that he may present an almost living image of that particular person. Not for him were generalizations, ideals; his wish was that every individual characteristic and peculiarity of the model should be seized on and emphasized. This person, at least, should be presented unadorned.

We go, then, from figure to figure. In one, the sculptor has intended his work to be seen in a niche at a considerable distance from the ground. To that end he has modified both the pose and the modelling. In another the sculptor wished to concentrate the spectator's attention on the pose and expression of the head. He has but vaguely indicated the remainder of the figure, feeling that to have completed the modelling would have ruined the whole: for interesting work in other parts of the figure would but have divided the interest. In another figure the decorative quality of the work has been the sculptor's principal interest: in another, dignity and power.

So we pass round the circle, and we realize that no man, nor group of men, nor generation of men, could fully express all that there is in Nature. Each artist took something from Nature, but he did not take all that he saw, nor did he put into his figure everything exactly as he saw it. He left some things out, and he altered or emphasized others. Two questions arise at once. Did they all see alike? Then, if they did, why did they alter in their work the facts as they were in Nature? The question as to whether the sculptors actually saw things alike can

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be solved by reference to the cast from life. Each sculptor, if asked to compare the forms in the model with those in the cast, would admit that, so far as their shape was concerned, line by line and form by form, they were identical. If then each admitted that the cast was like the model in form, they must all have seen the forms alike, for things which are equal to the same thing are equal to one another. We are compelled to believe then that the sculptors all saw the same forms in the model. But they did not copy the model exactly. Their ability to do so, had they wished, having been presumed at first, it is evident that such copying was not their intention. There may have been one among them who would have been satisfied had he modelled a figure indistinguishable from a cast from life, but most decidedly the production of such a work was not the desire of the others. We have seen what were their aims: the measure of their attainment is the measure of the men themselves.

What then is the attitude of the artist towards Nature? We must realize at once that the aims of the beginner and of the experienced artist are not identical. When a plaster cast or a piece of Nature is set before an elementary student, he is told to copy it. He is not asked to make a suggestion of it, or to give his impression of it, or even to model its soul: no personal feeling or treatment is asked for or desired. What is wanted is a copy—a copy, moreover, as exact as his unskilfulness will allow. In such a work the ideal set before him is the production of such a form as shall be identical with the original. This imitative work is a part of the student's training, but it is no more art than exercises in grammar are literature, or the practising of scales, music. It is properly called modelling: not art. But, concurrently with work of the above type, the student is asked

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to make a design based upon that same piece of Nature. He is given a problem, say: "Model in relief about one inch high, a design for a marble panel, fifteen inches square, to be seen at eye level, using this plant as the basis of the design" the subject quite definite, the limits precise, but an absolutely free hand as to the treatment. The student's aim is now no longer the careful copying of a model, but the arrangement of forms to make a pattern or design. A strict copy from Nature would be no use here, for it is a design and not a copy which is desired. The work produced is therefore art. It may be poor or good in quality, but it is art work, and no longer just a study. Strictly, a study from a model is a copy as nearly like the original as possible: but a work of art is not necessarily like the model.

When we turn to the senior student or to the practising artist, we find that his attitude to Nature is very similar to that of the student towards the floral basis of his design. He has his model before him, but he does not intend to copy it literally. Rather will he use it for his own purposes, obtaining from it many hints and suggestions, but working ever with his idea of the arrangement, the pose, the purpose of the work before him. The transition from the making of a study to the making of a work of art often passes unnoticed by the senior student. He is so intent upon his work that, wishing to catch the spirit of Nature, he is led, perhaps unconsciously, to alter or emphasize that which he sees. He does this in obedience to his sense of aesthetic truth, which is as real a thing to him as the love for intellectual truth is to the scientist. He feels, as we also may feel, that that aesthetic truth which he has seen is as certainly right as any intellectual or moral judgment could be. It is not a thing to be argued about; it is felt to be true, as a moral or

PLATE III



FIG. 3
CHARLES L. HARTWELL. DAWN
(Marble), National Gallery, Millbank, London
(Copyright of the Artist)

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intellectual judgment is felt to be true. It is this spiritual satisfaction to be attained through art which makes its votaries risk poverty and neglect if only they may be allowed to devote their lives to its pursuit. The sincere artist is as certainly a seeker after spiritual truth as the philosopher and the moralist.

We take a last glance at our life class, and the men who worked therein. We realize that each drew from Nature's inexhaustible store a treasure of his own; and each, in a setting of his own fashioning, has shown it to us. Is a diamond finer than a ruby; a pearl lovelier than an emerald? Who shall decide? They are different, as artistic ideals are different, one from another: as human beings are different. Let us realize that. We want no uniformity. Quietly we close the door. It is indeed the personal view—the personal equation—that in which another man is different from ourselves, that makes his view of Nature valuable to us.

For, don't you mark, we're made so that we love
First when we see them painted, things we have passed
Perhaps a hundred times nor cared to see;
And so they are better, painted—better to us,
Which is the same thing. Art was given for that;
God uses us to help each other so,
Lending our minds out . . .

BROWNING. *Fra Lippo Lippi.*

PART II

THE SCULPTOR'S AIMS

CHAPTER IV

Introductory

WE have seen that in the production of a work of sculpture, the artist has to choose from a number of conflicting aims. We noted that each of the sculptors whose work we considered had in view a different technical or aesthetic quality by means of which he wished to rouse in others the emotions which he had in mind. It will be well, therefore, to draw up a provisional list of the chief qualities attainable in sculpture, and to discuss each of these in turn.

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- (a) Nature Study.
- (b) Carving for its own sake.
- (c) Unity.
- (d) Character and Feeling.
- (e) Power.
- (f) Life and Movement.
- (g) Decorative Effect.
- (h) Style, or the Personal Equation.

Any one of these aims may be treated as an end in itself, and frequently has been so treated. Should we inquire, however, which are the more important qualities, at once a difficulty arises, for, if we study their work or discuss the matter with

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them, we find that, though one sculptor may reckon some single quality to be of primary importance, his neighbour may think it of little value as compared with another which happens to appeal to him more strongly. The question is, in fact, a matter of relative values, upon which no arbitrary decision would be acceptable. However, something may be done on the following lines. Everyone is conversant with the method by which, in some legislative assemblies, the more reactionary, conservative, or academic members are seated on the right-hand side of the presiding officer; the more radical and individual members on his left; with the moderates in the centre. So it is possible to make a chart for any of the qualities enumerated above, and to place individual works in an approximately correct position relatively to others in the same group. If, for example, we wish to compare a number of portrait busts, we may place them thus—

<i>Left</i>	<i>Centre</i>	<i>Right</i>
Fischer, "Head" (Fig. 18)	Epstein, "Conrad" (Fig. 20)	Dallin, "Mystery Man" (Fig. 22)

We need have no fear of criticism if we place them as from left to right in that order. Unfortunately, it is not so easy to compare works belonging to different groups: a character study with a line composition, for example. They have no common datum line, and any choice between their aims must be a matter of personal preference; so no general agreement could be expected.

Although hitherto we have been discussing that quality which happens to be the most important in a given piece of sculpture, we must bear in mind that it is not the only quality presented. Of necessity, others will be exhibited, in a

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greater or lesser degree. Whatever the principal quality may be, the work must exhibit *some* line composition, some texture, style, movement, and other qualities. So long as their development does not distract attention from that which the sculptor chooses as his principal aim, the reasonable presentiment of other qualities in the work will enable it to make a wider appeal. This is a point often overlooked by modern sculptors, who, for example, desiring to emphasize the solidity of a figure, play such tricks with the construction and anatomy that the spectator, to whom, perhaps, the sculptor's aim does not make a strong appeal, is conscious only of the distortion or weight, and turns away in disgust. A sculptor should remember also that some problems, interesting though they may be to his brethren in the craft, make a very feeble appeal to the normal, educated human being, upon whose verdict, after all, the lasting fame of any work of art ultimately depends. Any novelty may create a fashion, but a work of art which fails to appeal to some permanent human interest is bound to go out of fashion and be as dead as, say, any Assyrian god.

There is another point to be borne in mind when we consider the relative importance of different aesthetic aims. The age-old question "Which are the greatest works of art in existence?" seldom produces any generally acceptable answer, firstly, because no reasoned reply can be given until the conditions of the problem are stated more definitely; and secondly, because not everyone is interested in, or satisfied by, the same kind of art. Rodin thought little of Canova: many of our living artists think little of Rodin.

It is evident that as times change we have to deal with different aesthetic ideals, and, consequently, that there will be

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fashions in art, one ideal being acceptable now, another a few years hence. Again and again some type of art work has made an intense appeal to the critics and the public, perhaps for a number of years: only to lose its hold, and be succeeded by work of another fashion. This also, having run its course, has passed likewise. The pendulum of fashion swings from naturalism to neo-classicism, to decoration, to romanticism, or to abstract design, and back again.

So it is that attempts to "corner" art in the interests of any one movement are doomed to failure. No one group makes a universal appeal. Such attempts have been made by the Neo-classicists, the Realists, the Impressionists, the Cubists, the Futurists, the Expressionists—to recall but a few of the movements which have stirred the air. Each for a time seemed about to carry all before it, but its freshness passed, and we realized that the new movement had not fulfilled, and could not fulfil, the hopes of its votaries.

What then are we to do? Are we to be led this way and that by the fashion of the moment, or can we find sure ground anywhere? Perhaps if we try to discover just what the artists *themselves* have been interested in when producing their works, if we try to understand their aims and ideals, rather than those of the critics who have written about them, and set our feet upon the rock of proved achievement, we may make of it a sure foundation for our appreciation of art, and of its relation to life. We shall realize then that each of the "isms" referred to above represented only a concentration of interest upon one or other of the ideals there mentioned, and that, having run its course, it has retired awhile, until the enterprise of some keen spirit shall drive it again into the arena.

CHAPTER V

(a) *Nature Study*

FIFTY per cent of the works exhibited in the sculpture galleries of Europe show that their authors have had no other aim than that of making accurate studies from Nature. In these works no special choice or emphasis is observable: they are figures and busts made as nearly like their models as possible. Since Nature is infinitely varied, it is obviously impossible in the absence of the models to determine how exactly the sculptors have copied them, and, as no other aim seems to have been present in their authors' minds, any useful criticism must be impracticable. The works fulfil their purpose as portraits, but it is clearly unnecessary to discuss them further here. They are best described as "Studies." We may remark, however, that parts of even a naturalistic portrait may exhibit some signs of the artist's special interest or emphasis; and the line between emphasis and character study (or caricature) is a narrow one.

CHAPTER VI

(b) *Carving for its Own Sake*

THE most notable development within the realm of sculpture in recent years is the remarkable increase of interest, on the part of sculptors, critics, and the public alike, in the actual carving of stone, marble, and wood. The reason for this development is discussed below. It would seem, however, that many of our present-day writers are so obsessed by stone, stone carving, "direct carving," and all that is of the stone—stony, that they sometimes compel us to wonder whether *what* is presented, and *how* it is presented, matters at all if only it is presented in stone.

It is time to face the whole question—carving *versus* modelling—honestly, and to remove some of the misconceptions which surround it. Let us take one example. We are frequently led to believe that in ancient times carved statues were the rule, and bronze statues a poor second in point of numbers. Yet Professor Ernest Gardner has assured us that in the most flourishing times of Greek art there existed more statues in bronze than in any other material. And Mr. A. W. Lawrence writes: "A very large proportion, probably more than half, of all ancient statues were composed of bronze, a metal so valuable in the Middle Ages that few objects made of it escaped the melting pot." Three of the six most famous sculptors of Greece, Myron, Polykleitos, and Lysippos, seem to have worked almost exclusively in bronze: and bronze generally

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implies a modelled original. The other three, Pheidias, Praxiteles, and Skopas, showed more interest in carving, but they also produced works in bronze and in other materials.

Nowadays (although modern practice varies in different studios), as a rule when a sculptor proposes to carve a work he does not attack the stone straightaway. Sometimes he gets his idea from the accidental shape of the stone. He may make some drawings, on paper or on the stone itself, to clarify his thoughts and to see how they might work out. Many sculptors make small sketch models, for they like to "think in the round," as it were. They can thus visualize more clearly the masses, the contrasts of plane and line, the bosses and hollows, the all-round views, and others of the thousand and one problems which arise in the design of the work.

Michelangelo liked to make small anatomical studies at this stage, and some of these studies, for parts of the great "David" and other carved works, are now in the South Kensington Museum. But I believe he did not always make such studies. In some of his reliefs he was content with a drawing on the stone itself, which he would commence to carve straightaway. Fig. 19 shows us a work now in the Bargello, Florence. It is clear that, apart from its representation of the Virgin and Child, Michelangelo was interested in this relief as an arrangement of tilted planes. If we compare the surfaces marked *A*, *B*, *C*, *D*, etc., we shall see that he was interested in making them form a series, each one tilted more than the next, the whole series forming a great S-shaped curve in relief.

Upon a consideration of the whole work, it becomes clear that Michelangelo thoroughly enjoyed the working out of the pattern made by these surfaces. But that was not his exclusive

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“subject.” He was interested in the figure beneath the draperies, in the pose, in the expression of the face, in the contrast of sharp *versus* soft edges, and in various other ways.¹

If we look back to Pheidias it is clear that with the supervision of the works of sculpture in and on the Parthenon upon his shoulders, he could not have had time to carve the whole frieze and pediments. He probably made small sketch models, which were squared out to full size and carved by assistants under his general supervision.

Nowadays, with or without some such clarification of his ideas, on paper or in a model, the “direct” carver will set to work, and gradually develop his carved design, accepting from time to time any chance suggestion which the progress of the work may evoke. On the other hand, another sculptor may wish to produce an effect which he would like to have perfectly clearly before him before he risks the considerable cost of the marble or other material and the months of work which must precede the full development of that effect. Can one wonder that with such an aim in view he decides that a complete full-sized model of the whole work, or of the critical part of the work, shall be produced first? If the effect desired should reside in

¹ “Albeit many able artists rush boldly on the stone with the fierce force of mallet and chisel, relying on the little model and a good design, yet the result is never found by them to be so satisfactory as when they fashion the model on a large scale. This is proved by our Donatello, who was a Titan in the art, and afterwards by the stupendous Michelangelo, who worked in both ways. Discovering latterly that the small models fell far short of what his excellent genius demanded, he adopted the habit of making most careful models exactly of the same size as the marble statue was to be. This we have seen with our own eyes in the Sacristy of St. Lorenzo. Next, when a man is satisfied with his full-sized model, he must take charcoal, and sketch out the main view of his figure on the marble in such wise that it shall be distinctly traced; for he who has not previously settled his design may sometimes find himself deceived by the chiselling irons. Michelangelo’s method in the matter was the best. He used first to sketch in the principal aspect, and then begin work by removing the surface stone upon that side, just as if he intended to fashion a figure in half relief: and thus he went on gradually uncovering the rounded form.” —BENVENUTO CELLINI, *I Trattati dell’ Oreficeria*, Firenze, Le Monnier, 1857, p. 197.

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the expression on a face, the reader may remember that of a dozen different photographs of an acquaintance perhaps only one may be felt to be a good likeness. The subtle difference between that and the others will give him a measure of the sculptor's difficulty in obtaining the wished-for expression in a directly carved work. When the success of the whole enterprise may depend upon a few final touches with the chisel or riffler, is it unreasonable that the sculptor should on this occasion prefer to settle in advance quite definitely what expression he wants to produce? He does this by modelling it, for he can alter the modelled work at will. With the aid of the pointing instrument (i.e. a four-pointed compass (page 45)), and careful carving, he can reproduce the plaster cast of his model exactly.

Again, the sculptor of a work such as Coutan's "Eros" (Fig. 24) could not have satisfactorily thought out in advance the many problems of line and surface implicit in such a design. The "direct" carver would retort that he "would not want to"; but Coutan did wish to tackle this problem, and he could solve it only by modelling the complete composition. The most striking difference between the work of the "direct" carver and that of those who employ an intermediate model seems to be in their design. "Direct" carvers are seldom very much interested in the expression shown in the face, and sometimes not even in the proportions or refinements of the normal human figure—hence their many torsos and other fragments. They are interested in the bossiness of the figure, and in its contrasts of surface and line. They make much play with the idea of "tactile" values, but I fear that this means only that such smooth, contrasty surfaces as they admire tempt one to stroke

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them—as do some pieces of fine furniture. This quality, however, is generally a property of the material. We hear nothing of the tactile value of the old Gothic “direct” carvings on our cathedrals—one would not wish to caress a grindstone!

But let us agree that in a work which is carved there may be, and often is, a desirable and satisfying quality, due to the design of its surfaces, quite apart from anything that the work represents. This quality is a real thing which can be pursued as an end in itself, but it is far from being the only quality worth striving for. Michelangelo attained it in a roundel (Fig. 19), but he gave us much more: so did Pheidias in the pedimental sculptures of the Parthenon; so did Garbe in his “Sea Lion” (Fig. 1). A sculptor may decide that his work shall claim attention on this one ground only, but he should not complain when another sculptor puts in his claim on that and on other grounds also. There is admittedly a quality discoverable only in the actual carving of the material, just as there is a quality discoverable only on putting a number of musical notes together. In each case a pattern is produced which is intended to set up in the spectator or auditor the desired response. But the “direct” carver has no grounds for complaint against a fellow-sculptor who wishes to produce another result by different means. He cannot reasonably claim the whole realm of sculpture when he occupies but a small part of its expanse. To attempt to exclude other aims is mere parochialism.

Some contemporary critics voice the reaction against the type of work which was in fashion during the closing years of the nineteenth century. Then, a display of the sculptor’s technical skill in modelling, of his power to differentiate flesh and sinew and bone, hair, drapery, metal and other materials,

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by differences in the treatment of the modelled surfaces was frequently the true, though seldom the admitted, aim of the artist. For example, in Damp't's "Grandmother's Kiss" (Fig. 21), the contrast of textures in the faces of the old woman and the child was the principal interest. The number of sculptors who carved with their own hands was few indeed. Most sculptors were modellers only. They felt that the completed model in clay should be the limit of their personal labours, and that the casting in plaster and the carving in stone could be safely left in other hands. They shirked the long, laborious toil of cutting their models in the final material. But they reserved to themselves the opportunity of working over, with chisel or riffler, any part of the completed work which might seem in need of further refinement.

As a result of the concentration of interest upon modelling, that side of the sculptor's work became overweighted. Little attention was paid to the right use of the marble or other stone, or to its limitations. Many of the sculptured horrors of the Campo Santo, at Genoa, and at other Italian cemeteries are "awful examples" of great technical skill run to seed. *Tours de force*, of which Coutan's "Eros" (Fig. 24) may be taken as an example, showed that the pendulum of fashion had almost reached its limit. A change of aim was inevitable, for, as always, when art reaches an extreme, its exponents realize that nothing further can be done in that direction, and naturally turn to explore new fields.

At this time the sculptor Bartholomé proclaimed that his colleagues had forgotten the true path, and that the art of sculpture would not be in a healthy condition again till, as in Gothic times, the sculptors took up the carving of their local

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limestones. The younger sculptors took the hint. So it was that at the beginning of the twentieth century, in architectural sculpture at least, the ground had been surveyed already, and, with the introduction of new sculptural methods, design based upon steel and reinforced concrete construction largely superseded that based upon traditional forms. Buildings of the type exemplified by the Head Offices of the Underground Railway, at St. James's Park, London (Fig. 25), naturally called for sculpture endowed with a breadth of modelling which would enable it to hold its own against their immense areas of flat stonework, and their almost infinite repetition of rectangular forms. Any elaborate modelling of details would be but wasted work in so vast a setting. Simply massed and broadly treated design alone could "live" with such surroundings, for any elaborate modelling would seem "out of scale," would form a weak contrast, and seem to belong to a different scheme of things. We may remember here that designs based upon modelled forms rather than upon carving *can* hold their own and seem in harmony with a normal classical building. In even an extreme case, such a work as the Petit Palais, Paris, the architectural and the sculptural forms are in harmony. But the harmony is a different harmony from that of the Underground Railway building. Again, if we look through the history of architecture we shall find that each period of architecture developed a decoration suited to its own conditions. In Egyptian art there were great wall spaces, and columns up to eleven feet in diameter, carved all over in low relief, perhaps half an inch deep, and coloured. In Indian art there were great buildings covered from base to summit with figure work in high relief and in the round. The great doorways of a Gothic cathedral

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were crowded with carved figure work, brightly coloured, so that the whole front glowed like a page from a painted missal. Each style achieved harmony, but each was a different harmony. Therefore, in modern city architecture, with its huge masses, pierced by innumerable windows, we are prepared to find a fresh treatment of the sculptural decorations. With such limitations sculptors naturally began to design in broad planes—in terms of carving, in fact, rather than modelling; and their newly-awakened interest in carving for its own sake grew apace.

But because certain of our sculptors have shown us something of the truth, let us not believe that there could have been no other solution to the problems presented to them. Let us look again at the sculpture on the Underground Railway building (Fig. 25). We note first that, though the figures over the main doorways are rightly placed to mark those important features, the remaining figures seem incapable of forming an adequate relief to the acres of plain walling. The figures are not numerous enough; nor important enough in themselves, nor in their placing, to achieve any worthy object: they but declare the leanness of the land. Their sculptors, in the position chosen for them, and in the few feet and inches at their disposal, were set the impossible task of making something which would not look like a lost sheep on a mountain. That the task was impossible is apparent from the fact that we must look carefully at the building to find the sculptures at all, and must then wonder why they were so placed. I think that part at least of our difficulty arises from the fact that when we look at, let us say, a classic building, we know where we may expect sculpture: in the capitals, pediments, frieze and so on. And

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when we consider so remarkable a building as the Town Hall, Stockholm, again we know when the ornament is rightly placed. But the Underground Railway building is near enough to the classic tradition to invite us to expect ornament in the usual places; and it is not there. We may get used to the new constructional forms, but I think that we shall ask for a more formal placing of the ornamental features than is shown here. The figures themselves have little to recommend them (Fig. 42). Their lines seem to bear but slight relationship to the architectural forms near them, and their treatment is flabby. On such a building figures with squarer forms and flatter planes could alone hold their place. Purely destructive criticism, however, is rarely of value. Let us find, if possible, a treatment of stone which could be trusted to hold its own even in so vast and so severe a setting. What we have in mind is work such as that given us by the Assyrian carvers, in which the general feeling for the surface of the wall is retained, and the background cut away as deeply as may be necessary to give the required amount of shadow; or work such as that shown in Figs. 306-309.

Epstein's figures of "Night" and "Day" upon the same building (Figs. 26 and 27) have excited a similar controversy to that which, from time to time, has arisen over other of this sculptor's works. They sometimes repel at first sight, and arouse a violent opposition from one school of critics ("This bestial figure"—Rima), and as extravagant a praise from another ("The grandest works of sculpture in London"—Day and Night). Yet, as we shall see, a careful discussion of the problem presented, and its treatment by the sculptor, will go far towards providing material for a true verdict upon the result. Let us consider "Day" first. The group is well placed at first-floor

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level, above a doorway, with strong shadows below. Extending for a considerable distance on either side is plain ashlar work, broken by a few horizontal lines. The steps and seat upon which the figures rest are designed as part of the building, and fulfil their purpose admirably. The doorway beneath has columns on either side and flat piers farther out. Epstein has repeated this cylindrical and rectangular motive in the legs and arms of the figures above. In so doing he has denaturalized the limbs, and he probably felt that a similar modification should be made in other parts of the figures. He gives us also three strong vertical shadows to echo those below, with a kind of triangular or diamond pattern to crown them, reminiscent perhaps of the pediment of classic architecture, or the lines and mass of the Lion Gate of Mycenae. Having thus considered the vertical lines, he next dealt with the horizontal. He made great shadows at the hairline, at the brows, at the bottom of the nose and cheeks, below the knees, and above the feet of the principal figure and near the top of the thighs of the child to echo the horizontal lines of the architecture. We may note the arched line made by the horizontal top of the knees, the upper side of the hands and the line at the base of the breast (or shoulder blades) of the child, echoing the upper contour of the group. Then to a great degree his work was done. That he chose to distract us by the extraordinary construction and pose of the child is his own affair, but I do not think that the modifications he has introduced add any valuable quality to the work—except that of wonder. If I am asked if I think of *Day* as being like this barely human form I must confess that when I awake in the morning and feel the fresh air blowing in at my window, or, better still, at my tent door, I do not feel that “Day”

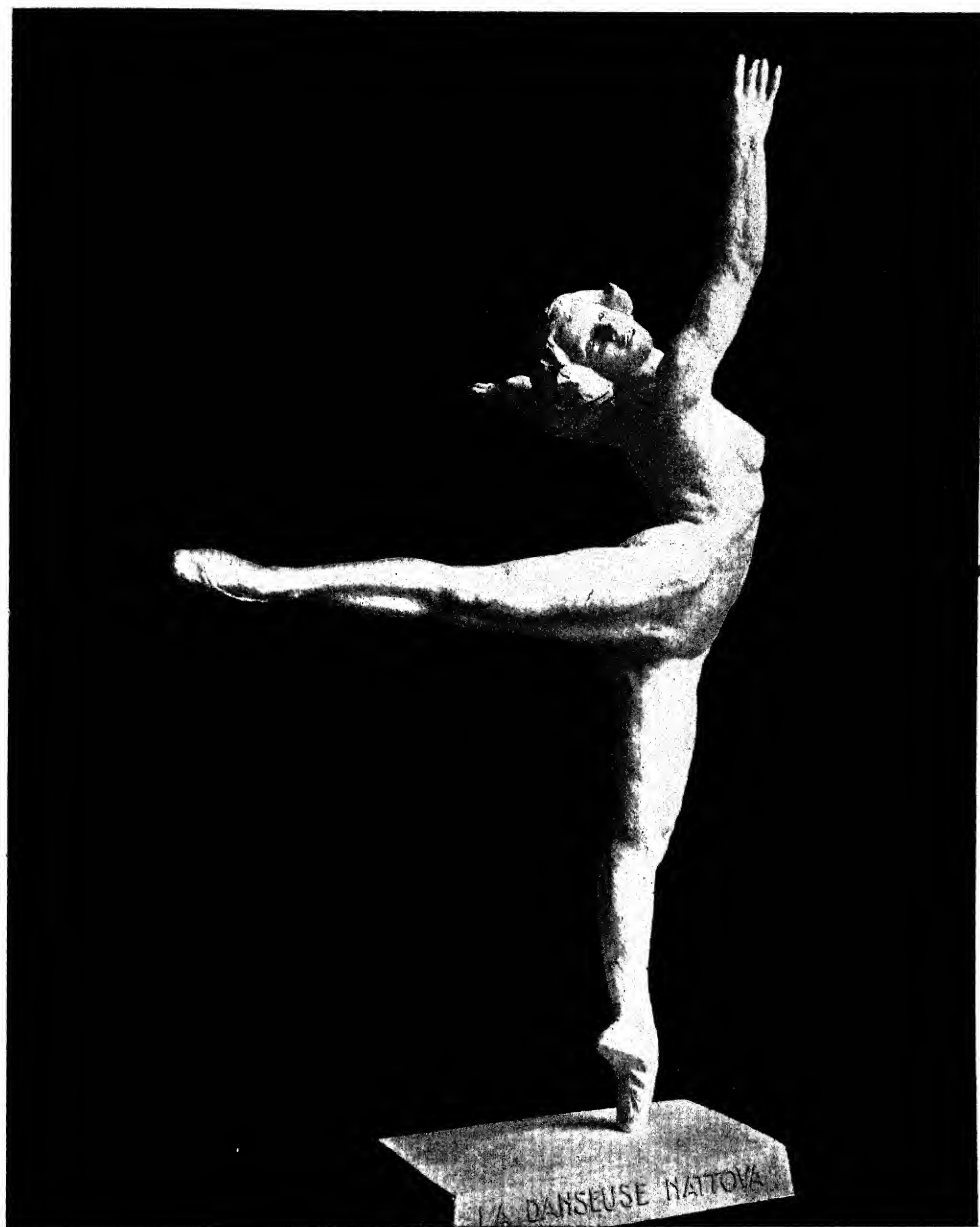


FIG. 4
SERGE YOURIEVITCH. THE DANCER NATTOVA
(Plaster, for Bronze), Paris
(Photo, J. Roseman)

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is a bit like that. But I do recognize that the sculptor has been thinking of quite other things, viz. how to make the figures look like part of the building and how to make the lines of the work harmonize with those of the doorway; and I feel that he has gone far towards a solution of the problem. But his solution is not the only, nor the best possible, one. He quite unnecessarily offends our sense of form by his lack of respect for, and distortion of, the human figure. If he means to give us a front view of the child, then why that impossible pose of the head and arms? But perhaps he means the child to be a sort of Janus, or Tommy-facing-both-ways. It may be so: in this I cannot follow his thought.

Let us turn now to the "Night" (Fig. 26). Inevitably its likeness to a figure of Buddha flashes to mind. But what has Epstein tried to show us? First, I think, "Night's" softer forms in contrast with the harder, squarer, more masculine figure of "Day." He has succeeded: the two make a good pair. In "Day" the vertical, and in "Night" the horizontal, or nearly horizontal, lines are emphasized. They are well varied and gradated. The mass of shadow under the head of the principal figure forms the apex of a pyramid of shadow, and seems to be well related to the great shadows of the doorway. The vertical masses below the knees repeat those of the piers, but there is no echo above. So there seems to be a slight lack of unity between the upper part of the figure with its rounded forms and the flatly treated drapery below. To sum up, Epstein has produced groups which are truly related to the buildings of which they form part; they are treated from the carver's, not the modeller's, standpoint; and, in spite of defects, they well repay study. It need hardly be said that the

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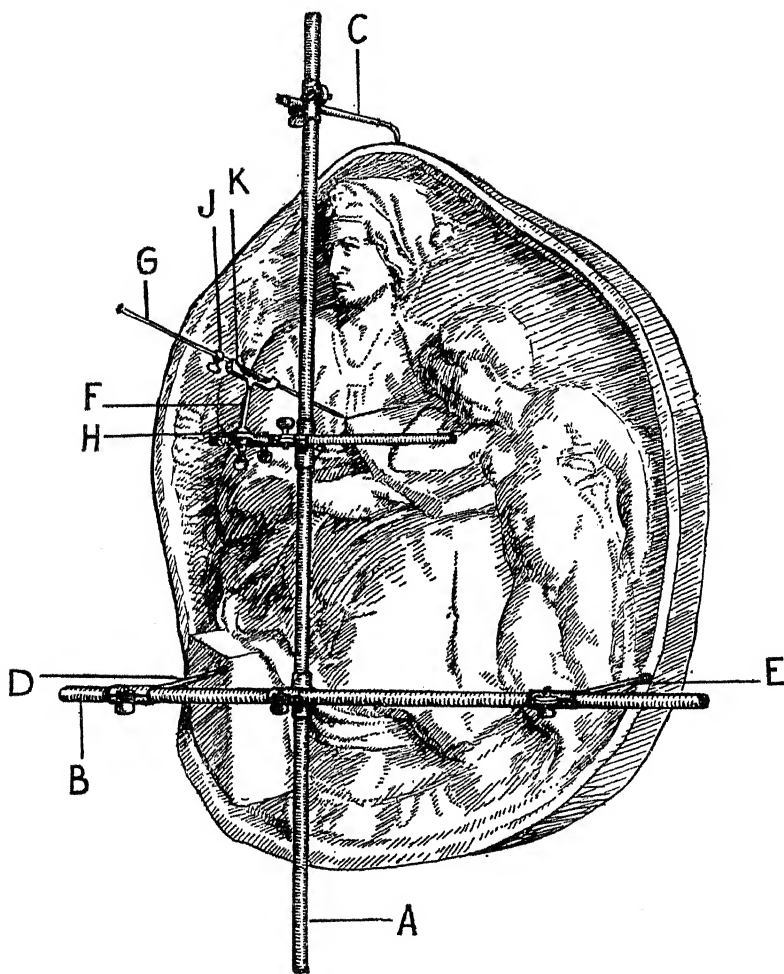
production of beauty, as generally understood, was not one of the sculptor's aims.

Although it is difficult to lay down any inflexible law in advance, it is a good general rule for free-standing compositions, particularly in carved work, to allow no thin or small part to project far beyond the general mass. In other words, a design characterized by simplicity of contour and the absence of spiky projections is implied in the artist's choice of stone or marble as a medium. For this reason, Meštrović's choice of marble for his grandiose "Moses" (Fig. 23) was a mistake. That projecting finger, essential though the artist may have felt it to the dramatic and minatory characterization of the great Hebrew leader, was not thought of as a form properly belonging to marble technique: the work should have been executed in bronze.

A few words here upon the pointing instrument may clear away some of the misunderstanding which has arisen as to its nature and purpose. In principle it is nothing but a very accurate pair of compasses, by means of which the exact position of any point on the plaster cast may be transferred to the stone. The instrument consists in two brass rods, *A* and *B* (page 45), crossing one another at right angles. From the top of the vertical rod a long spike, *C*, projects at right angles towards the work. Its end curves downwards, and rests in a drilled hole in a copper stud which is fastened into the top of the head of the plaster bust or whatever work is to be copied. At each end of the horizontal brass rod projects a long straight spike, *D*, and *E*. Their points rest in drilled holes in two copper studs which are fastened into the front of the bust or other work at its lower corners (see also Figs. 146 and 172). The weight of the

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brass rods and the three spikes is thus carried by the upper point, and steadied by the two lower points. A corresponding



THE POINTING INSTRUMENT

set of three copper studs is fixed into the stone out of which the bust is to be carved. The crossed rods with their three spikes can be lifted from the plaster cast to the stone and back

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again as often as may be necessary, and they always go into exactly the same position upon the three copper studs. A cross-bar with a movable arm, *F*, upon a universal joint, *H*, may be attached anywhere to either brass rod. It carries a sliding needle, *G*. In a few seconds the end of the needle may be adjusted to touch any chosen point on the work, say the end of the nose. The universal and other adjustable joints are clamped tightly, and the sliding collar, *J*, upon the needle is slipped close down to the bearing, *K*, and clamped also. The needle is now drawn back a little in its bearings. The whole instrument is then lifted bodily from the plaster cast and transferred to its position on the stone. The needle cannot now be pushed so far forwards as to bring the collar, *J*, into contact with the bearing, *K*, until sufficient stone has been drilled or cut away. When the drill has reached to within, say, a sixteenth of an inch of the correct distance, there will be just that sixteenth of an inch space between the collar, *J*, and the bearing, *K*. A pencil mark is made at the bottom of the hole. Another "point," perhaps an inch away, is taken upon the plaster cast, and another hole drilled in the stone to correspond. When a few points have been thus taken, the surrounding superfluous material is carved away. In this manner work proceeds all over the surface. A further series of points may be taken quite close together wherever the delicacy of the work may require them. Gradually the surface of the stone is carved down to its final form.

From the description given above, it will be clear that the whole point of view of the sculptor who is using the pointing instrument must differ from that of the direct carver. The former has already definitely settled the effect which he wishes to produce, and has attained it in his modelled work. Except

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perhaps in minor details he has no wish to alter it. But the direct carver's design is still in what we may call the cartoon, or generalized, or sketchy stage when he begins work upon the stone. He may perhaps intend to rely upon suggestions which the tool actually lays before his eyes for much of his treatment.

The choice of methods is very much a question of the artist's temperament and of the kind of design which appeals to him. To carve a life-sized statue with elaborate robes may take from six to twelve months' work at eight hours a day; a bust may take three or more months to carve. Now a sculptor who has already spent months working out a full-sized model in a material, clay or plaster, which allows him to experiment or try alternative arrangements, has got most of his thinking done before he even sees the stone. He has settled exactly what effect he wishes to produce, and he has probably shown the completed model to his client and received his approval: so any considerable change is not anticipated. The direct carver proceeds on one of the three following plans, according to the amount of work he has put into his drawing or cartoon. If, like Gill, in one of his "Stations of the Cross," at Westminster Cathedral, he has prepared a carefully drawn cartoon in advance, and he has settled in his mind just how he intends to carve it, then he has put about as much thought into his drawing as another man might put into a corresponding modelled composition: for some sculptors prefer to model and some to draw their designs. Another direct carver, however, defers a much greater portion of his thinking till he has the stone actually under his chisel. It is a matter of temperament. This man knows that he cannot alter a design in stone with anything like the same freedom with which he could in clay or on paper.

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But if his work is of a familiar kind, a human torso or head for example, his knowledge of anatomy and his past experience of the figure will enable him to go ahead fairly freely. He need not make many mistakes over a torso or a head, for he has worked from them so often before that most of his "thinking out" is done already. It is probable that this sculptor will pursue different aims than will another sculptor who approaches his work from a different angle. But he need not be exclusive about his claims, for

"There are nine and sixty ways of constructing tribal lays:
And-every-single-one-of-them-is-right!"

The third sculptor has a different aim. He is primarily interested in "planes in relation" or "sculptural form"; and the likeness of his work to the normal human form is perhaps a matter of complete indifference to him. "Sculptural form" I understand to mean an arrangement of large and small masses, or of bosses and hollows; of domes and flats; straight and curved, hard and soft edges—the interplay of which interests the sculptor and forms his "subject." He endeavours to make a pattern of them which shall satisfy his sense of form and of touch—even though it is not necessary for his enjoyment that he actually pass his hand over the work. Now Belling's "Triad" (Fig. 2), at Berlin, does seem to conform to this definition of "sculptural form." It is an arrangement of pure "form"—which makes an interesting pattern, just as an arrangement of musical "notes" may make an "air." It is carved for its own sake, owing nothing to likeness to Nature; to association of ideas; to tradition; or to any literary quality; and as such I can accept it. I believe that in the "Mother and Child" (Fig. 28) Moore also had some such aim in view.

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Taking the human form as his "material," he endeavoured to make an arrangement of inter-related masses, considered solely as "form," which should satisfy his personal taste. While we may admit that that was his aim, I do not think that it is possible to arrive at any satisfactory conclusion as to why that particular arrangement satisfied him. That is an entirely personal matter, upon which one man may justly differ from another. If I am asked whether I feel satisfied with that result, that arrangement of forms, as forms, I frankly reply that I am not. Yet there are some folk to whom the result is satisfactory, so I must leave it to them. From what I have written elsewhere in this book my readers may know what effects do appeal to me: I can explain the reasons for my appreciation, but I cannot compel theirs. I am personally unable to so dissociate my knowledge of the human form from any work which suggests a human form as to remain satisfied with more than a certain amount of distortion, unless some other quality renders the distortion a matter of minor importance. Emphasis or caricature I can accept; omission or blurring of detail I can accept. But beyond a certain limit of distortion there is the likelihood that the work will give me so strongly a hint of disease or of deformity that, on balance, the work repels. I suggest "on balance," for in a work such as Velasquez's "Sebastian, the Dwarf," the character in the face of that dwarfed figure outweighs any discomfort occasioned by the representation of a cripple. I might be sorry that he was so deformed, but Velasquez's "subject" was not the deformity, but the character. His success there overrides all else. An arbitrary alteration of the melody or the key or the phrasing of a piece of music which is well known may entirely inhibit the enjoyment of its auditors. So, if an artist makes,

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ay, one shoulder of a figure of normal solidity, and, for sake of contrast, arbitrarily draws out the other several inches beyond its normal limits, and thins it as the head of an axe is tapered towards its cutting edge, I cannot comfortably accept it, even on the plea that it has "sculptural form."

In his "Reclining Woman" (Fig. 31) Moore had in mind the sculptural forms of a range of mountains: the solidity and bulk and the massing of forms in a mountain group. He felt the right leg as a ridge with a valley beyond. Further to the left he made two conical hills (breasts) with another valley beyond, and so on. In the carving in ironstone (Fig. 33) he has retained much of the smooth bossiness of the haematite nodule. Here undoubtedly the character of the stone has suggested the design and treatment. Just as a smooth, water-worn pebble is comfortable to the hand and pleasant to turn about in the fingers, so in this work there is a smooth softness of form and a variety in the masses which is pleasant, irrespective of what is actually presented. In the "Reclining Figure" (Fig. 30) the artist has employed alabaster, and by the rounded contours of the form and the melting smoothness of this material he has successfully suggested the softness of flesh, its easy transitions, its occasional angularities and taperings. In the "Girl with Clapsed Hands" (Fig. 35), by the same sculptor, there is also another quality, an alertness and perhaps anxiety in the pose, which is attained despite the non-natural treatment of the form.

Considerable imaginative power is shown in Lambert's "Narcissus" (Fig. 37). The sculptor's aim seems to have been to combine the forms and the lines of growth of the human figure with those of the flower which gives the work its name. The leaf forms at the base have some of the subtle

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curvature of Nature; the forms of the hand and forearm are related to those of a drooping flower, while the ridge down the front of the thighs is derived from the corresponding ridge upon the leafstalk of the plant. Above the shoulders the sculptor has entirely abandoned the human form and has given us a bud-like head which has no suggestion of arbitrary distortion. The polished base, like the still surface of a pool, provides a fine reflecting surface. This is a most interesting work, and it may be compared with Garbe's "Dryad" (Fig. 322), which, however, is a stage nearer to Nature. Lambert's "Yacht" (Fig. 29), in Parian marble, suggests the forms of a yacht in full sail. The vessel is swinging past us, and we get a good impression of its billowy whiteness and of its movement.

In the search for sculptural form I believe the true line of approach to be generally through forms which are not human. There are wonderful shapes to be found in birds and fishes, in beetles, in bones, in reptiles, in the windswept snow or swirling water, in rocks and flowers and shells, and in some recent works of engineering and architecture. But why should we employ the human figure, which has characteristic forms, as "material" for works which ignore or degrade those forms? Let us keep it to raise our work to a higher power. The search for sculptural form is one of absorbing interest, and it seems likely that it will increasingly occupy the attention of sculptors in the years to come.

In Chapter XXXVI (page 222) there will be found a discussion of other technical aims, and of the relation of treatment to material.

CHAPTER VII

(c) *Unity*

THROUGHOUT the realm of art there is illustrated one fundamental aesthetic quality, apart from which no completely satisfactory result seems to be possible. This fundamental quality is that of unity. That there shall be present some single unifying idea, line, or plan, running throughout the work, by means of which its various parts may be bound together and thought of as a whole, seems to be essential.

The means by which this unity may be effected is called composition. The essence of composition lies in the association of two or more separate things in a larger whole. Generally, the recognition of this larger unity gives rise to a feeling of satisfaction in the beholder. There is, however, a unity in an ornamental lace border, in a colonnade—a unity without particular interest in any individual part. This kind of unity has its proper place, but except for certain special effects it is not the unity required in sculpture, in which there is generally a concentration of interest, one part being of especial value in the design, others subordinate. It is such a unity which the various members of the human body, differing among themselves, combine to create.

The sculptor attains unity in a work of art by so arranging his lines and masses that that which he decides to make his principal point of interest shall take precedence over all other parts of the work, no other portion, by virtue of its size, or shape,



FIG. 5
PRINCE PAUL TROUBETSKOI. JOAQUÍN SOROLLA Y BASTIDA
(Clay Sketch)

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or any other quality, unduly distracting attention from it. At the same time there must be no part of the work which fails to assist in the production of the desired effect, no part which could be removed without injury to the whole.

In a good composition, therefore, each part of the work claims its proper relative share of attention: in a poor composition the attention of the spectator is either drawn aside from the artist's principal object, and distracted by lines, or forms, or ideas presented, which claim more than their proper share of interest; or some part or parts of the work seem to be without organic relationship to the remainder, cut off from it, and helping it not at all.

The means by which this feeling of unity may be actually attained in sculpture are discussed in the next eleven chapters, but we may remember here Poe's method, as described in our first chapter. His essay on *The Philosophy of Composition* should be read also. In it he traces step by step the evolution of a poem, "The Raven": an achievement weird, bizarre, unforgettable, through the skill with which he has built up a single, definite effect, crystallized for us in the haunting refrain "Nevermore."

Unity, then, is the first object of artistic composition. The methods by which it may be attained in a work of sculpture will now be discussed. They may be grouped under the following heads—

Dominance, with its converse, Subordination.

Line.

Subject.

CHAPTER VIII

Unity (continued)

DOMINANCE, AND ITS CONVERSE, SUBORDINATION

Unity in a Single Figure or Bust.

IN a bust, or in a figure in a quiet pose, the head generally supplies the dominant note. The head takes precedence for two reasons: first, through its intrinsic importance as the part of the body in which the higher faculties find expression. It may be noted here that for a somewhat similar reason the human figure seems naturally to take precedence over all other objects—animal, vegetable, or mineral. Even when used in conjunction with vegetable forms, as in some grotesque ornament, the shapes of human beings or animals retain, as it were by divine right, their natural pre-eminence. The second reason for the dominance of the head is that it forms the apex of the figure—the part farthest from its point of contact with the ground. It would seem that an isolated part of the figure as naturally draws attention to itself as an isolated point, e.g. a lightning conductor, attracts electricity. That such is indeed the case may be proved by observation. An outstretched arm is immediately noticed, but an arm used as a support claims but little attention. The outstretched leg in Millais's picture "Lorenzo and Isabella," at Liverpool, is the first thing observed in the picture. It is true that in the painting this is largely due to its colour, but the effect is nearly as great in an uncoloured copy. In the case of a building, a group of people, or even an

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acrobat standing on his head, it is to the part farthest from the point of support that the eye goes first. To the head then, if there is no distracting influence, the attention of the spectator travels at once. Now in sculpture we are dealing as a rule with light and shade alone; so, in the case referred to, a strong shadow—that of the brow—becomes the dominant note of the composition: for it is within the shadow of the brow that the principal point of interest is found. The other shadows would therefore be kept in subordination to it. Of course, in certain cases the attention may be drawn to another feature. In the singer, for example, the mouth may be of supreme importance, but as a rule the parts about the brows and eyes are the key to the head.

The want of sufficient subordination in the morse and other ornaments of the cope in the fine head by Guillaume (Fig. 38) is much to be regretted. Had these parts been kept quieter, the whole work would have gained in restfulness and dignity, though, as it is, nothing could be finer than the head itself.

Unity by Expressive Action.

If the movement of the figure, or even of a limb, is such as to suggest considerable expressive action, such action may take precedence in the sculptor's mind over his interest in the face. For example, the downcast eyes of sorrow or shame are but part of the more important general action of the figure, and the expression of such action may become the sculptor's principal aim. The way in which such a problem has been dealt with in paint may be seen in Watts's picture "For He Had Great Possessions" (page 56). Even a glimpse into the eyes could hardly have revealed more of sorrow than have the bowed

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head and averted face. Expressive action, however, is discussed more fully in a subsequent chapter. The point which it is desired to emphasize here is the necessity for some concentration of interest.



G. F. WATTS: "FOR HE HAD
GREAT POSSESSIONS"
National Gallery, Millbank

The sculptor should leave no doubt in the spectator's mind as to what he wishes to be the principal feature of the work, for it is possible for him to diffuse the interest too much.

Unity by Dominance of One Figure in a Group.

When more than one figure is employed, the sculptor has the choice of quite a number of devices for giving emphasis to his principal figure. Some of these devices are given here, but where so much depends on the relative proportions and strength of the various masses of light and dark, it would be futile to attempt to draw up a complete list. The first method described has at least the merit of simplicity.

Unity by Superior Height or Mass.

The Egyptian and Assyrian sculptors solved the problem by making the king or other important personage two or three times the size of any one else. But, although there can be no doubt

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that mere size counts for something, such a solution might be unacceptable in a modern work. However, to observe that the dominant figure in a composition is often distinguished by its greater height or size, or even by its position at the upper or central part of a work, is to note a generally accepted method of attaining the desired result. To this end the principal figure is either made actually taller than its associates, or it is placed upon a step, seat, or other raised part of the base. In many pictures of the "Madonna with Attendant Saints" examples of this type of composition may be found. The irregular or rocky character of the base of a sculptured group generally has its origin in this practical method of giving additional height to the chosen figure. Just as a figure on horseback dominates a group on foot, so, by virtue of its superior height, a standing figure naturally takes precedence over one sitting or crouching, unless the dramatic interest is directed elsewhere. As an example of such diversion of interest, Michelangelo's "Descent from the Cross," in the cathedral at Florence (Fig. 39), may be mentioned. In this group the interest, instead of going to the head of the old man, Nicodemus, is centred in the figure of Christ, it having been directed thither by the combined action of the other figures. Christ's figure takes precedence also by virtue of its being the largest unbroken mass in the composition, for the remaining figures are cut into a number of smaller masses by folds of drapery.

Unity by Contrast of Light and Shade.

The figure of Christ in this group takes precedence in yet another way. The smoothness of the nude body is emphasized by contrast with the darker surface of the draperies. It is thus

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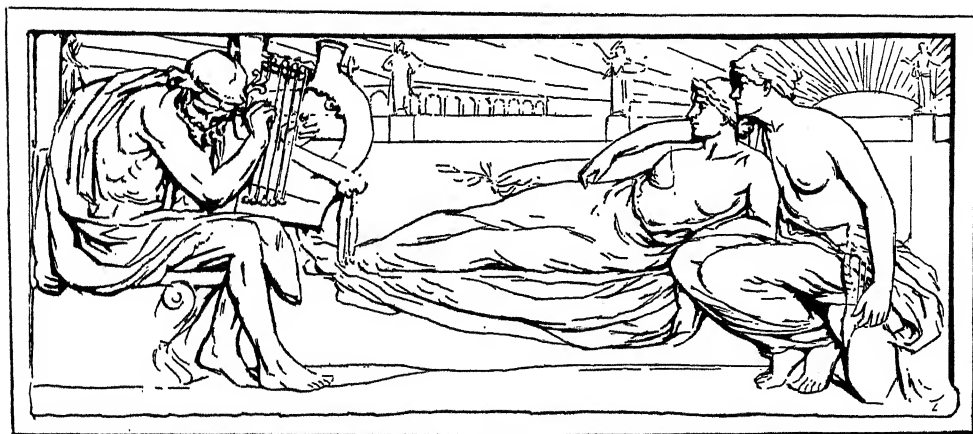
a broad mass of light framed by shadows, great and small: a contrast in colour and texture. This alone would give it a position of supreme importance in the group. In fact, any head, or figure, or part of a composition which thus stands out notably either as a light or as a dark patch against a contrasting background; or as a rich piece of work, as a jewel, in quieter surroundings; or which from any other cause is in contrast with its neighbours, gains in importance on that account. The two figures in the doorway of Bartholomé's monument, "*Aux Morts*," in the cemetery of Père-Lachaise at Paris (Fig. 40), take precedence not only because they are in the centre, and appear taller than the remaining figures, but also because they alone are seen against the great mass of shadow in the doorway. The strong contrast of light and shade—stronger, it may be noted, than any other contrast in the work—gives to the doorway and the figures within it an entire pre-eminence.

In a medal or a panel in relief the management of the light and shade is a matter of supreme importance, for according to its relative strength or weakness in this respect, so is the value of any feature in the design. As in any composition, the due subordination of the various parts is one of the principal things to be borne in mind. As a rule the importance of any part is enhanced by increasing its relief, e.g. strengthening the shadow thrown by it. But it is possible to work in the reverse direction, and to choose delicacy, rather than strength, for the principal feature. Pisanello, the first and greatest of the Renaissance medallists, frequently worked in this manner, making the faces of his sitters paler and more delicate than their surroundings (Fig. 41). In this way he was able to show the flesh as a light mass against darker garments, as in Nature.

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Unity by Dramatic Interest.

When among the figures in a composition there is one which by more decisive action, or in any other manner, attracts to itself more attention than its quieter neighbours, it becomes the dominant figure in the group, and may do much to "pull the work together." Such dominance or contrast may be brought about in many ways. For example, in Bates's "Homer," the poet is represented in the act of playing the lyre, while the



HARRY BATES: HOMER

other figures listen quietly to the dying notes of the music. Apart from all other considerations, the more vigorous action of the old man draws the spectator's attention to him, and makes him the principal figure. Again, in Rembrandt's "Anatomy Lesson" (page 60), the demonstrator takes precedence over all the other figures by reason of his quietly decisive action; by the fact that he alone is represented as speaking; by facing in the contrary direction to the others; and by the concentration of light upon his face. Also it may be noted that in his case alone both hands are shown: they are full of expression. In

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Rodin's "Burghers of Calais" (Fig. 34) there is dramatic interest enough for several groups. But because the figures are almost unrelated to one another, and each claims an equal share of attention, there is no unity in the work, except that it represents six men suffering for a common cause.



REMBRANDT: THE ANATOMY LESSON

Millais's picture, "The Vale of Rest" (page 61), is an almost parallel example of divided interest. The two figures are about equal in size, and they occupy corresponding positions in the picture. The figure on the right is seated quietly, that on the left is in vigorous action. The spectator's chief interest naturally would be in the latter, for its energetic movements are in

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contrast with, and emphasize, the quiet restfulness of the scene. But there is another element in the work which has not hitherto been taken into account. The seated figure is represented as looking directly at the spectator. Such is the power of the human gaze, even in the picture, that wherever our interest may



SIR J. E. MILLAIS : THE VALE OF REST
National Gallery, Millbank

wander over the work it always comes back at last to the same place—to the face of the seated woman. It is to this point that one is compelled to look: it is the key to the picture. But the size, the position, and the energetic movement of the other figure make it sufficiently important to compete with fair success for an equal share of attention. The whole picture, therefore, suffers from this division of interest.

When a figure is represented as holding up a weapon or

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symbol, or acting in any manner which would excite attention in real life, it makes a fairly strong bid for precedence. If a figure kneels before a crucifix or statue, its action tends to unite it with that object, and it directs the spectator's attention thereto. This possibility is of considerable importance to the artist, for in yet another way it enables him to direct attention where he will. Thus, in Gilbert's "Perseus Arming" (Fig. 43), the figure is represented as looking at the wing attached to its ankle: the eye naturally goes thither also. It is drawn to any part of a composition towards which an important figure points or looks intently. The figure of a sick, wounded, or dead person may take precedence over all others by virtue of the dramatic importance of his condition. Especially is this the case when the other figures in the composition show an interest in the person so distinguished.

Unity by the Character of the Modelling.

By making the modelling of one part of the composition stronger or more complete than that elsewhere, the sculptor gives it a greater value. He may thoroughly work out the modelling of the part or parts to which he wishes to draw attention, leaving the remainder but slightly suggested. It is far from being an invariable custom to work out every part of a composition to the fullest extent. Indeed, the opposite may almost be considered the rule of a sculptor like Rodin. Only those parts to which the attention of the spectator was desired did he work out at all thoroughly. However, on the question of finish there is a wide diversity of opinion and practice. But there can be no doubt that by differences in the degree of completeness in various parts of the work, the sculptor can

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make clear which of them he means to be the more important. Also, by subordinating the remaining parts, he is able to give that unity to the work which he desires.

Unity by Isolation from the Surroundings.

The evidence of greater age or stronger character, the wearing of a richer dress, a helmet, a crown, or other emblem of superiority; or a banner, canopy, or other architectural feature placed over it, gives to the figure so distinguished a dignity which it might not otherwise have. A plain or nearly vacant space on the background behind the head of one figure in a group gives it an added importance. A halo, apart from any other significance which it may bear, is such a piece of background arbitrarily placed behind the head of the person or thing so distinguished, to separate it from and contrast it with its surroundings. A strong mass of shadow may be employed to the same end, the head, in such a case, telling as a light mass against dark. On the other hand, in Michelangelo's great tomb to Lorenzo dei Medici, in Florence (Fig. 46), the whole of the face of the principal figure is put into shade: a device employed to draw attention to its pose and expression, and to deepen the feeling of sorrow with which it is overshadowed.

Unity by Overlapping its Neighbours.

That figure in a composition which is least overlapped or otherwise interfered with by others comes into greater prominence than they. Conversely, one figure may be subordinated to another by being partly hidden by it, or by accessories. The figure of Christ in Michelangelo's "Descent from the Cross," referred to above, overlapping, as it does, the other figures, puts them into subordination to itself.

CHAPTER IX

Unity (continued)

LINE

IN this and the seven following chapters an attempt is made to demonstrate the importance of line composition as a factor in the production of unity in a work of art. Secondly, there are discussed some of the methods by which the sculptor arranges his material to that end. In any work of sculpture, whatever the sculptor's principal *motif* may be, the lines and masses employed must form *some* pattern—some arrangement of light or dark lines or surfaces which may be thought of as a design. It is on the character and completeness of this design that a considerable part of the unity attained in the work depends. The line scheme or pattern may be regular or irregular: the forms employed in producing it are lines, or planes, or masses of light and dark. The essential thing to remember is that, whatever the subject or purpose of the work may be, when thinking of it as a line composition, all the forms employed, whether architecture, figures, draperies, or accessories, are considered, for the purpose of their harmonious grouping, as so many lumps or lines of light or dark—as a pattern or design (Fig. 45).

It may be objected that a sculptor does not always think of any such thing. That is perfectly true, but it is no less true that it would be well if he did. Moreover, if it can be proved that the success of a work is often largely due to the adoption

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for it of a satisfactory line composition—consciously sought for or unconsciously arrived at—the reader may be induced to analyse for himself those works which interest him. He will then learn to what extent they are helped, or hindered, by the line composition adopted for them. Line composition in sculpture is a parallel quality to harmony in music, or rhythm in verse. A faulty line in sculpture is as definitely inharmonious as a false note in music, or a false measure in verse.

There is no conceivable limit to the number and variety of line schemes which might be evolved, though not all would be equally good. No rule can be drawn up for their production, as almost any simple combination of lines or planes may be taken as a basis upon which to develop, by intuition or logic, the complete scheme. Every line composition must be fought out on the work itself. Though no recipe can be given for the manufacture of a good line composition, it is not difficult to demonstrate its importance when achieved. In the space available here perhaps it will suffice to point out some of the more obvious examples of its existence and value, leaving to the student the pleasant task of tracing the effect of its presence or absence in any other works which may interest him. In the work of a great master of the art, such as Raphael, Gilbert, Stevens, or Frampton, there is hardly a line in his more complete compositions which is not in considered relationship to the other lines in the work, which is not a necessary part of the pattern or design, which is either superfluous or insufficient, or which does not, directly or indirectly, help to produce the desired effect. This may seem to be a rather comprehensive claim, but if the reader will grant that neither artist nor author is infallible, it may be possible to prove to him the truth of the

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general principles involved—first, that in the work of such men the different lines *are* thus wrought in relationship to one another, and, secondly, that such a relationship tends to produce unity.

The attainment of unity, however, is not the only use to which line may be put. The importance of line arrangements in the suggestion of feeling, of movement, of power, is very great indeed. Some discussion of them may be found in the chapters of this book devoted to those qualities.

Before discussing further the question of what "line" can do, it may be well to look a little closer at the thing itself, to make clear of what a line may consist. In the group "Truth and Falsehood," on the Wellington Monument, in St. Paul's Cathedral, London (Figs. 47 to 50), Stevens has given us one of the most perfect examples of line composition in existence. Four different views of the group have been taken specially for this work, in order that the great lines upon which the design is built may be traced. In Fig. 50 it may be noted how the outline of the drapery which covers Truth's left arm is carried on by the shadow above her brow to the right forearm of Falsehood and then to his left collar-bone and shoulder. The sculptor wished to complete the ellipse by carrying the spectator's eye back to the point from which it started, but the descending line of the arm would not have permitted this. "I'll jolly well make you go," thinks the sculptor, and he puts a great fold of drapery across the arm at the exact point required, and, that there be no mistake about it, he repeats the fold, not once or twice, but many times. The shadow across the tail completes the line. In this example, therefore, we have a discontinuous line formed partly by the outline of the masses as seen against the wall, and partly by fold shadows within the mass.

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Again, in the same group, note the great S-shaped curve formed by the lumps of shade which run from the head and left arm of Truth across her thigh, and by the folds of drapery mentioned above, to the great swirl of shade behind and beneath Falsehood's left elbow. Note, too, that the masses of shade form not a single, but a double line. The outer is formed by the shadow above the brow and the drapery shadows behind and below Truth's left arm, and by other masses beyond. The inner line of shade masses goes by way of Truth's chin, armpit and hand, the near corner of the cornice moulding of her seat, and the dark mass formed where Falsehood's tail touches his ribs, to be carried on by the folds below. In this instance our line is not formed so much by lines, *per se*, as by a series of patches of shade which form a line, and carry our eye along with them.

Again, in the same illustration, we may see how the band of drapery above Truth's breasts is carried on by a similar enrichment near her left elbow, and in the other direction by the folds across her right thigh. If we turn to Fig. 49 we see how this enrichment is continued by the folds crossing her right shin to her fingers and beyond. Here, then, the line is formed by a series of rich patches contrasted against plainer surfaces. In Fig. 45 we have the companion group "Valour Spurning Cowardice."

Now consider Meunier's "Dock Labourer" (Fig. 51). How comfortably his right hand rests upon his hip. It seems almost to have grown there. The line we shall be dealing with here is not an outline any more, nor a series of rich patches, but a surface, or series of surfaces, which "carry on" one from another. Let us follow them down the thigh, where we shall

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see that they turn gently towards the inner ankle, or upwards, as they curl in a broad plane to the shoulders and head—line composition indeed. We are thinking now of great planes which run right through the figure, simplifying and ennobling it. Yes, and it was largely because Meunier saw the value of such planes, and their power to hold the work together, that he proved himself the great artist that he was.

We may note, however, that as in the sister art of painting there are some artists to whom colour, for example, is of little interest or importance: for some painters are not colourists, and there are some novelists with whom plot counts for little, so also there are some sculptors to whom composition is an almost unknown quality. These men give either "snap-shots" from Nature, or isolated fragments, works apparently incomplete in themselves, which seem to come into accidental relationship only with their surroundings. Any such work may prove of great interest for other reasons, though its lines and silhouettes, or masses, do not seem to have been considered. We may take Fig. 52, by Rodin, as an example. It is not equivalent to an air in music which has been removed from its setting, but is rather an air from which a number of notes are missing. It gives us an uncomfortable feeling of incompleteness, or loss; it is a broken melody.

The number of possible line compositions is infinite, as we have already stated, and there is no limit to the possible number of poems or pieces of music. But in the arts of poetry and music there are but a limited number of poetic or musical forms, with an infinite variety in their working out. So also in the sculptor's art. An analysis of, say, ten thousand works will show that, apart from those of the type last referred to, the

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designs of the greater number are based upon one or other of half a dozen patterns, variously elaborated and combined. Works of sculpture seem to arrange themselves naturally under the following heads—

The Six Chief Types of Composition.

The Circle and Ellipse.

The S-form and Figure-of-Eight.

The Wave.

The Vertical and Horizontal Mass.

The Pyramid, Cone and Spiral.

The Repetition of some Unit of Design.

It will be noted that some of the above may be employed in combination, but in the descriptions which follow the more important line arrangement is mentioned first. Also, to avoid confusion, criticism, unless otherwise stated, is directed exclusively to the view of the work shown in the illustration.

CHAPTER X

Unity (continued)

LINE—THE CIRCLE AND ELLIPSE

"AGRICULTURE," by Schenck (Fig. 32), is a very satisfactory example of a design based upon the circle. The figure fits within the assigned limits without strain or distortion. The strong lines of the scythe contrast with, and steady, the softer lines of the figure and draperies. There is a good colour, i.e. shadow, effect in the composition, and the work seems eminently suitable for its position on a public building. As a pattern its weakest portion is the drapery to the left of the scythe handle. Here its edges make four curves of about equal size: they should not have been so equally spaced. The fact that one counts them shows that something is wrong. Mathematics introduce a jarring note. The only other line which is troublesome is that made by the fold of drapery which runs from the knee to the heel. It is almost parallel to the underside of the thigh. Mathematics again!

"Faun and Nymph," by Nicolini (Fig. 56), is remarkable by reason of the fact that the work takes the form of a ring. So large a gap through the centre of a composition is most unusual, for large "holes" through a piece of sculpture are generally avoided. Here, however, Nicolini has deliberately tackled the problem of fitting two figures round a ring, and he has been successful. It will be noted that the lower limbs of the faun project well within the circle and prevent the ring form

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from being too insistent. "Atalanta," by Blundstone (Fig. 58), is a delightful piece of line work. We may note how the principal curve of the figure on the right is carried round by the little touch of shadow by the greyhound's last rib; and how the animal's collar does not go straight round its neck—for that would have cut off the head—but continues the principal line of the group instead. Indeed, it would be almost impossible to conceive a composition in which the separate parts contrast and yet combine with each other more perfectly. Even the base takes a share.

In "Le Peuple le pleure," by van Biesbroecke (Fig. 57), we have a composition charged with fine feeling. The figures fall naturally into their places in the ellipse, the straighter lines of the man contrasting with those of the woman and child: yet the lines belong to the same family of curves. The sculptor very skilfully has thrown the upper portion of the work into shadow, the effect of which is to strengthen the impression produced by the pose of the figures. We may call to mind the shadowed face of Lorenzo dei Medici on his tomb at Florence. A large S-form may be noted running from the woman's head, down her arm and hand, across the man's knees by parallel folds, and down his leg and foot. A smaller ellipse follows the above-mentioned line as far as the hand, and then passes through the woman's other hand and up to her head. The horizontal and vertical lines of the seat are repeated by the lines of the man's thigh, the creases across his waist, and the lines of the leg. The only part of the composition for which it is difficult to account is the heavy wreath or ring. It certainly adds weight to balance the large mass on the right, but my personal solution would be to allow the hand to hang limply and despairingly straight down.

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In the group by Dubois (Fig. 54) we have not only the same general forms as those in Fig. 57, closed together in an ellipse here—so that the gap is not so evident—but we have an additional mass formed by the lad's legs. The whole group is designed somewhat on the lines of a capital Q. The precise placing of the stick upon the ground below the figures was naturally one of the sculptor's cares, for the stick has an essential part to play in the completion of the design. Its curved handle picks up the line formed by the father's right heel, the son's right thigh and body, and the father's forearm. The shaft carries the eye past the father's left heel to the drapery above, and then right round the group. A consideration of the lines just referred to makes it clear that the sculptor was dissatisfied with the thinness of the lower part of the pattern as it existed before the stick was introduced—to widen out or deepen it; for the line as it ran at first—under the son's left foot and leg, under the father's right and left feet—formed a more abrupt ending to the lines of the upper part of the composition than the sculptor liked. Let us now consider the little mass of drapery behind the father's right knee. What is it doing there? Remove it, and we shall find an awkward narrowing or weakening of the group at this point, which its presence obviates. The drapery serves yet another purpose. Consider the line made by the back of the father's right leg below the calf in relationship to the drapery and the back line of the father's upper arm, and we shall see how it helps to tie together the lines of the group. Finally, let us consider how much the group has gained by the addition and the exact placing of the draperies and the stick. If we cover them up we shall see how their absence makes the work top-heavy, and unhappily placed in relation to its base.

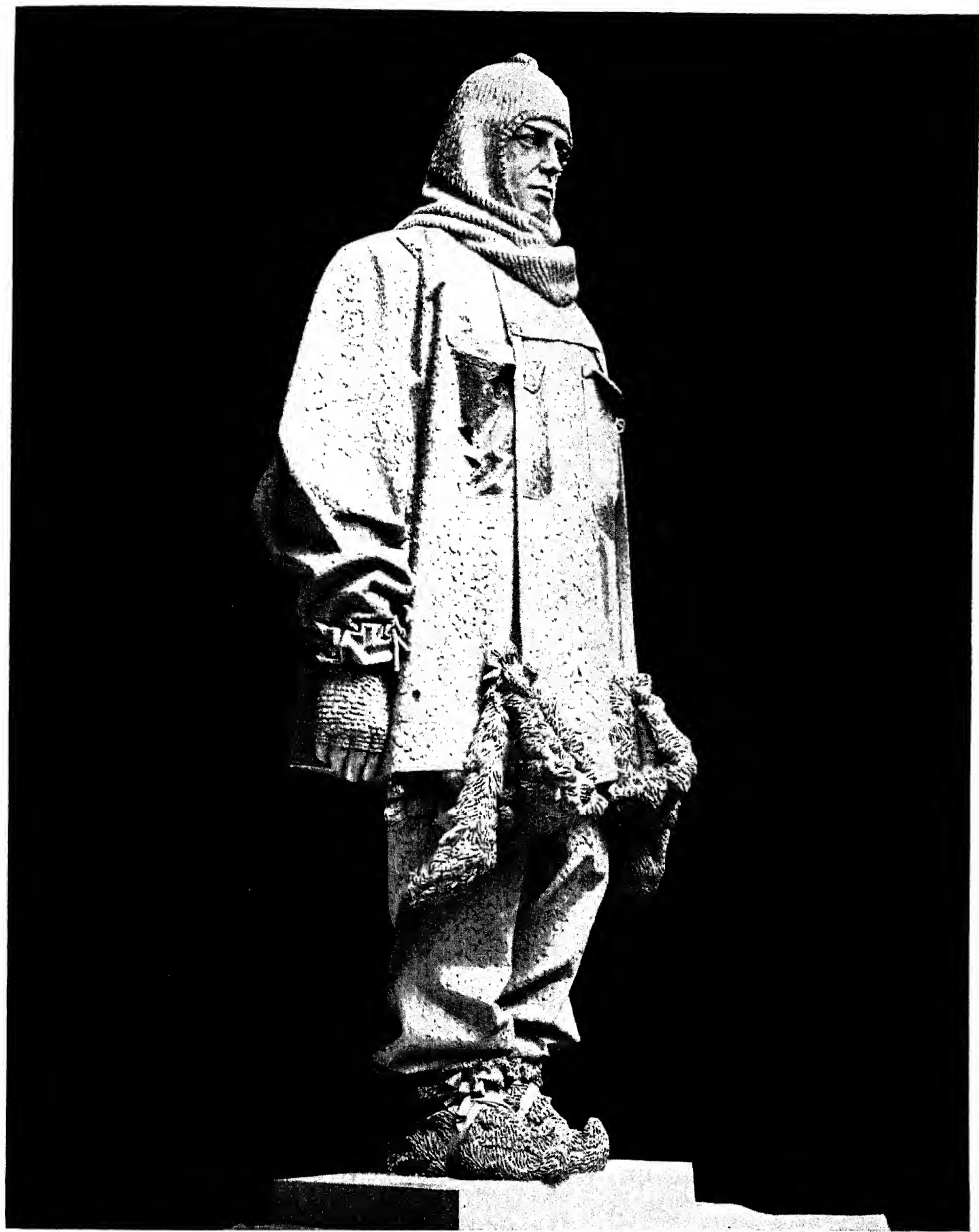


FIG. 6

SARGEANT JAGGER. SHACKLETON
(Bronze), Royal Geographical Society, London
(Photo, *Special Press*)

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A comparison with Rodin's " Kiss " (Fig. 53) is instructive. Rodin was careless of composition: his interests were generally elsewhere. Here we have an elliptical design in which there are a number of weak lines. The manner in which the man's right thigh and the woman's left turn inwards—almost cutting the design in two—is poor indeed. The triple bar across the group—the man's thigh, his arm, the woman's upper arm—is a distracting feature. The hollow in the outline of the group at the man's waist level would be better filled. The lower legs and feet are at all angles, and seem to be unrelated to the remainder of the design. As a composition the work is weaker for these defects, but, of course, it holds our interest by its dramatic intensity of action; by the wonderful treatment by which the softness of the flesh is contrasted with the roughness of the other parts of the work; and, as a group, by its simplicity of outline. The reader might find it a useful exercise to try to find out how the defects might have been made good. We may feel sure that Dubois would not have allowed a work of his to stop short at this point. We need not fear criticism, for after all we are trying to learn what these men have to teach us. Each has his strong points, and each, it would seem, his weakness.

Let us turn to a much simpler problem, Saint-Gaudens's " Pilgrim " at Philadelphia (Fig. 60). It would be almost impossible to find a better example of solid dignity than this circular composition, surmounted by that splendid head. Notice how skilfully the sculptor has combined the upright figure with that immensely wide cloak. The high crown of the hat plays its part well. Cover it with a finger and at once the composition appears too squat. The broad shadow of the hat-brim, together with the dark parts of the collar and the

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hat-ribbon, frames the firm and beautiful face, and with it forms a fine crown to the work. See how the sculptor has caught up the edge of the cloak upon the pilgrim's farther heel. The line of the cloak is thus made to join up with the lines of the leg. Had it not done so, the great sweep of the cloak's lowest edge would have apparently left the feet outside the composition, so powerful a limiting line does a continuous form of this magnitude produce.

The pose of Hartwell's "The Goatherd's Daughter" (Fig. 59) is one of some subtlety. If we cover the head with a finger we shall find that though the main lines of the figure and of the arm which holds the kid radiate downwards in a simple sweep from a point above the left shoulder, yet these lines are balanced by the strong forward movement of the head and backward swing of the left arm. The narrow ellipse of the head is repeated in the great ellipse which encloses the figure. Subtly suggested S-forms and series of sympathetically related radiating lines may be felt throughout the work, and give it an elusive beauty. The arrangement of the shadows and the treatment of the edges, oft lost and found again, are also full of charm. The figure is an example of work in which the artist has carried his line and treatment to a very high pitch of refinement.

Considered as a composition, Moore's "The Charmed Circle of Youth" (Fig. 62) is an ellipse. The three extensions are most skilfully arranged, and with the support—itself perhaps a trifle heavy—it forms a most original and beautiful composition. The main line starts at the left hand and may be taken by way of the upper wing and the crown of the head, or by the underside of the wing across the forehead, to the right arm and so onwards. The projecting mass of the leg is connected with,

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and balanced by, the larger mass of the projecting right wing. The whole work is an example of delicate and charming imagination, rare in any country.

In his "Nessus," Luksch gives us the horse's and the



RICHARD LUKSCH: NESSUS. (PLASTER GROUP)

woman's bodies bounded by an ellipse and supported below by the projecting legs. Above is a triangular mass forming the Centaur's head, shoulders and left arm. The illustration shows with what care the sculptor has wrought at the

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composition, and the strong but sensitive lines which he has employed within the greater triangle.

The upper part of Blundstone's Prudential Assurance Company's War Memorial, in London (Fig. 64), is designed as an ellipse, which is partly in shadow. It has a small projection below, and a fine mass formed by the wings above. The composition is a good and original conception with a very striking silhouette.

The last work of this group is Carpeaux's well-known "Dance" (Fig. 63) at the Opera House, Paris. The composition is, of course, an ellipse, pierced through by the splendid lines of the genius who gives his name to the composition. Nothing could be more arresting than the lines and movements of this inspired figure, which seems to have burst upwards through the ring of dancers. In this work we may note the same defect in composition as that observed in Rodin's "Kiss." The line of the thighs of the two nearest figures almost cuts off the lower part of the mass. On the left the situation is retrieved by the strong line of the next figure, but the line on the right has no such stiffening—and it needs it more. However, the joy which inspires and pervades the whole group makes this one of the most characteristic and attractive works of French sculpture.

CHAPTER XI

Unity (continued)

LINE—THE S-FORM AND FIGURE-OF-EIGHT

WE now come to a *motif* which underlies a very large proportion of the works of sculpture produced in modern times. The S-form or figure-of-eight may be recognized at once in such a work as Toft's "Metal-pourer" (Fig. 61). It will be noted that not only does the line run round the outline of the work from the head, along the right arm and thigh, where it crosses to the right-hand side, and passes by way of the upper edge of the ladle round the end of the base, but the line is also taken by the figure itself. The plane from which the whole of the upper part of the figure is formed is one which slopes backwards as it descends, and is nearer the spectator at the moulder's right shoulder than at the far side of his waist. From the waist to the knees it turns, facing upwards, and is nearest the spectator at the right knee. Below the knees it again slopes away. The whole figure is thus modelled on three great planes, which are tilted S-fashion in relation to one another, and in addition are provided with a slight spiral twist. Such a spiral movement is of the greatest importance in composition, for it provides one of the most effective means of connecting and unifying the different sides of a work. We shall meet with such a spiral movement of the lines and planes again and again.

Leighton's "Sluggard" (Fig. 65) provides us with a composition on four planes. The uppermost is tilted up into the light,

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the nearest point to the spectator being the right hip; the lower part of the body slopes backward and away. There is another, almost vertical, plane which reaches from the pelvis to the knees, and the fourth, again sloping away, which runs from the knees to the feet—the latter may be considered as one with the plane of the base. Now let us follow the line which passes up the Sluggard's right forearm, over his head, down the far side of the body to the pelvis, and, crossing the thigh to the knee of the standing leg, follows the outline down to the foot. Here it is taken up by the toes, and passes on to the toes and instep of the free leg. The line is a great S-form, balanced by the mass of the projecting left arm.

The War Memorial for Queen's University, Belfast (Fig. 67), by Wright, shows us a great spiral plane enfolding the woman's figure, and strong S-forms uniting the group. Here again the value of wing masses to enhance the value of the upper part of a composition is very marked, and they help to form a rich background for the warrior's head.

In Fehr's beautiful little figure of "Morning" (Fig. 66) we may find an elongated figure-of-eight pattern, together with a most charming study of movement. The swing of the body and free thigh is caught by the almost vertical wing of the bird, and is in contrast with the straighter lines of the standing leg.

The main line in Coutan's "Eros" (Fig. 24) is easy to follow, but the skilful manner in which every line of this extraordinary work is composed in relationship with its fellows makes this figure worthy of the most prolonged study. It will be seen that the main line is repeated—with a difference—in the bow. What might have proved a weakness at the lower part of the composition is made strong by the introduction of the

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dove and the clouds—whose line carried on that of the left arm. There are three principal planes. The whole of the upper part of the figure is on a plane tilted forward at the top ; from the waist to the knees we have a plane tilted up to the light ; below, the plane turns away again, and near the bottom turns into the light once more. It need hardly be said that, as a piece of marble cutting, this work is extraordinarily interesting.

A simpler composition is Ford's " Huxley " (Fig. 68) at the Natural History Museum, London. Here the S-form within the inclined ellipse is evident. But the artist has been careful to preserve a number of vertical and horizontal steadying lines, and has placed an additional mass—the projecting leg of the chair—in such a manner as to suggest for the whole work a vertical figure-of-eight pattern. The modelling of the whole gown is kept broad and light, that the strength of the splendid head may " tell " in contrast.

The composition of Aubé's " Dante " (Fig. 71) is based upon a subtle S-form. The figure is so upright that one looks first for a vertical arrangement, but soon realizes that the general movement is in three planes: from the head to the waist—a plane leaning forward at the top; from the waist to the right knee—a triangular plane, forward to the knee; and from the left wrist to the right knee and foot and to the bottom of the drapery on the right—the third great plane, almost a continuation of the first, but tilted forward at the bottom. The dramatic interest is divided between Dante's head and that of the lost soul at his feet.

Another such composition is in the Luxembourg: Cordonnier's " Sur le Pavé " (Fig. 70). Here there is practically no movement of planes, but the composition is arrived at by

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the arrangement of the dark masses. From the head of the blind woman to her right hand and alms bowl, under the child's head—its tilt helps the line—and the woman's left hand, to the shadow below the child's dress—so goes the line. The vertical element is strong also. The composition is in entire harmony with the feeling of the group.

The whirl and thrust of the lines in Octobre's "Remorse" (Fig. 75) finely suggest the terrible power which is driving the sinner he knows not whither. We find here no quiet passage as a rest for the eye: all is distracting and in movement. Once again we realize the dramatic value of a face in shadow. The work is good for study, but one would hardly like to live with it. Ford's "Irving as Hamlet," at the Guildhall Art Gallery, London, is a typical S-pattern within an ellipse. It is also a fine study of character and movement.

The relief illustrated on page 59 is a well-known example based upon an elongated S or figure-of-eight form. The radiation of the lines from a point near the poet's knee should be noted, also the long ellipse which ties together the two ends of the panel. There are minor ellipses at either end, and the suggestion of a spiral which leads the eye to Homer's face. The weakest point of the design is the connection between the poet and his audience, but this the sculptor has endeavoured to strengthen by a fall of ribbon. He has also introduced a large number of good horizontal and vertical lines to contrast with the curves and to steady the work.

In "The Muse of André Chénier" (Fig. 55), Puech has introduced a design of extraordinary subtlety. The S-form may be said to commence over the poet's, or the muse's, head, and to pass down the arm. To turn under the muse's knee would

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be possible but abrupt, so the sculptor has provided an alternative line—that of the drapery, which leads right down on to the base, and up again to the muse's left thigh. A quicker turn



C. VAN DER STAPPEN: LE DÉVOUEMENT

under the knee leads the eye down the left leg to the foot, and back by the curve of the base. Wherever one looks on this work one will find lines composed with the utmost delicacy and charm. The right arm, though a balancing mass, shares in this grace. See how the hand is related to the long tresses which enfold the severed neck.

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Van der Stappen gives us a composition (page 81) in which the large S-curve in the lowest part, commencing in the shadow near the right-hand side of the base, and passing along the figure of the victim, is soon caught up by the dress of the women above, and, curving round their heads, ends at the face of that on the right—in shadow. All the figures come within a great ellipse, and there are minor connecting curves throughout the work. To steady the curves there are also a number of straight lines—in the background, in the dresses, and in the pendant arm of the stricken man.

Toft's "Bather" (Fig. 73), at the National Gallery, Millbank, is an excellent example of the manner in which a mass of drapery may be employed to supplement the lines, and to contrast with the texture, of the principal feature of a composition. The dominating line swings through the head and torso and is carried on through the lower folds of drapery, and round by the feet. Had there been no drapery across the arm, a strong shadow would have carried the eye too far towards the elbow, and would have interfered with the main line pattern. An alternative plan would have been for the artist to have dropped the arm lower, but with loss of contrast and accent. The illustration of the model with drapery (Fig. 72) is given to demonstrate the manner in which the lines and surfaces of drapery may be employed to carry on, and extend, those of a figure. Yet, even here, the abrupt ending of the folds at the arm should be masked.

CHAPTER XII

Unity (continued)

LINE—THE WAVE

“SPRING,” by Fiala (Fig. 69), introduces us to another typical form of composition—that in which the lines, radiating from a point, or from more than one point, seem to move in an ascending curve, till, having reached their culmination, wave-like, they fall again. In this graceful figure we have a number of lines which arise from the base and lead the eye toward the head. The most important, of course, are those which make the silhouette. We may trace the lower line from the foot, along the top of the base, to a point about half-way along the left thigh; here it rises from the level and runs round the back of the figure to the shoulder and beyond. It is reinforced by the line of the left arm. The principal plane seems to dip inwards on the top of the thighs and to curve gently upwards to the waist and shoulders. The figure is an excellent example of design and treatment for wood sculpture.

The wave pattern in Bayes’s “Sea Horses” (page 84) is self-evident. We can feel the upward heave of the breaker concentrated in the lines of the two horses in the foreground, and its forward thrust and discharge in the plunge of the third. The panel is a good example of that right placing of the greatest accents in a relief of which the next work is an outstanding illustration. Bistolfi’s “The Memories Comforting Sorrow” (Fig. 77), at Turin, is the most interesting example known to

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me of a work in which a long woven pattern of low notes rises suddenly to a strong passage of exceeding beauty, and then dies away, quivering. Every note in the work is concentrated in and resolved by that single mass of strong colour—the shadowed face of Sorrow. We might like to see a little more variety in the relief of the figures in the background, for they tend to be a trifle monotonous. But nothing can detract from the impression



GILBERT BAYES: SEA HORSES

made by the dignity and beauty of that grand, outstanding figure.

The Artillery group in the "Memorial to General Grant," at Washington, by Shrady, gives me the impression of some stupendous energy at its moment of discharge. The lines of the group pass over the gun and its limber and culminate in the upflung heads of the leaders of the team. I feel in this work a dramatic expression of force that is unsurpassed. Perhaps we may compare it best with Mestrovic's "Marko Kraljevic" (Fig. 79), a work which also is literally bursting with energy.

Braecke's "Forgiveness" (Fig. 81), at the Brussels Museum,

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gives us the curve and pull of the curling breaker very clearly; and Tegner's "Monument to Finsen," the discoverer of the Finsen light (Fig. 82), at Copenhagen, the upward strain and burst of the wave crest into the sunlight. Dick's "Pietà" (Fig. 78), both in its silhouette and in the solemn sweep of its principal plane, has the dignity and peace of the slow-surfing seas. We may even note the last little ripple made by the feet.

In Jönsson's "New Life" (Fig. 83) we have the work of an Icelandic sculptor of great power and originality. Except in Säloun's "Hus," I do not remember ever having seen so long an unbroken curve as that before us. Its meaning is clear enough, and the contrast between the soaring grace of the figure and the heavy mass beyond is very good.

The design of the monument to Jan Hus, the Protestant reformer, at Prague, presented the sculptor, Säloun, with a problem of extraordinary difficulty. The work was to stand in a large, open square, approached at irregular intervals by four or five important streets; it was desirable that the monument should group well from the entrance to each. The completed work is about 100 ft. long, and its parts mass well from every side. The illustration (Fig. 85) shows the central portion of the monument as seen across the square. The figure of Hus towers above us and links up all the other groups. There is great variety in the composition and texture of the different parts, but the skill of the sculptor has welded them all together into one magnificent whole. I know of no monument where a problem of this character has been more successfully solved. More frequently, when confronted with such a difficulty, a sculptor produces a symmetrical design which looks well from several directions—but he ignores the actual points of view

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which condition the problem. All honour to Säloun that he faced the difficulties and fought his way to victory.

I know of no more impressive wave composition than Taft's great "Fountain of Time," at Chicago (Figs. 86 and 87). It represents the procession of human life throughout the ages, and is designed in a series of wave forms. The innocence of childhood, the aspirations of youth, the joy of lovers and of parents, the pageantry of war, and the wistful longing for peace and rest, all are there. The groups press forward, some joyously, some bowed down with sorrow or age, but urged on as by some irresistible force. They pass, as in review, before a silent, mysterious figure of Time, who stands wrapped in his mantle and leaning upon his staff, with chin on wrist, thinking—what?

CHAPTER XIII

Unity (continued)

LINE—VERTICAL AND HORIZONTAL MASS

IN the central avenue of the Cemetery of Père-Lachaise, Paris, stands Bartholomé's great monument "Aux Morts" (Fig. 40). Within a doorway as of an Egyptian tomb are two figures, a man and a woman, to whom the call has come. On either side are other figures—youth, robust maturity, and tottering old age—all are there, drawing near to the gates of life. Below, in a separate recess, lie three figures—a man, a woman, and a child; and behind them, facing the spectator, sits the Angel of the Resurrection. No more impressive monument exists in the city of Paris. From afar, in that grey wall, the great doorway dominates the whole scene. Then one perceives figures relieved against the blackness; and more figures to right and left. The composition is that of a great cross, with firmly drawn horizontal lines to balance the great vertical mass of shadow. This is one of the greatest tombs that ever proceeded from the brain and hand of man.

A vertical and horizontal composition, though the elliptical arrangement of the upper part is strongly marked, may be found in this charming group by Frampton, "Maternity" (Fig. 89). As in all this artist's work, a strong decorative feeling runs throughout the design. We may employ our time pleasantly and profitably in tracing out the varied ways in which the sculptor's strong feeling for composition has led him to unite

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the different lines and planes. First we may inquire where the figure ends and the base begins. Could we separate them? Hardly. The lines of the one so grow out of and compose with those of the other that we realize that they form a single unit. They have been designed as one. This in itself is no small achievement, nor is it a common one, as we may learn if we consider the relationship between architectural work and its sculptural decoration in our buildings, monuments, or sculpture galleries: seldom do we find so sympathetic a union as that exemplified here.

Next we may consider the varying quality of the line with which the great ellipse is built. We may take this line either by way of the shoulders, or over the head of the principal figure. On the right-hand side of the picture it drops to a point half-way between the extreme right-hand corners respectively of the seat and of the hassock upon which the foot rests. From here the line is taken up again by an "eye" in the fold of drapery a foot's length to the right of the toes. Thence it passes beneath the hassock on its right side, and by its upper corner on the left to folds of drapery which lead up the left side of the picture to the elbow and shoulder again. Now this line tells first as a varied silhouette; next as a fold of drapery, varying in quality as it descends; then as a strong eye not elsewhere connected with the ellipse. Then the line, after passing the hassock, is made up of folds of drapery differing from one another in bulk, in quality, and in direction; and at last reaches the silhouette again. I have drawn attention to the direction and the variations in the quality of this line, not because it is remarkable in this work, but as an example of dozens of other lines which may be traced therein, evidence alike of the sensitive



FIG. 7
AUGUSTUS SAINT-GAUDENS. LINCOLN
(Bronze), Chicago
(Photo, Frederick Bemm)

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feeling, the sureness of judgment, and the skilful workmanship which were characteristic of this artist.

Mackennal's "Madonna and the Child Christ" (Fig. 88) is a vertical and elliptical composition in which the masses of shadow are very beautifully placed and varied. Well designed S-forms run through the work and help to give it unity. The modelling is both broad and rich in treatment.

Frémiet's kneeling "Jeanne d'Arc" (Fig. 36) is a vertical and elliptical composition which is given here as an example of what even a very great sculptor must not do. The Maid kneels before us, but the first thing of which we are conscious is that she has no legs: surely a fatal defect? It may be argued that from another view the missing members may be discovered. But the work is in the round, and is designed to be seen from any angle. It should not be possible for the spectator to obtain a view of the work—and an important view, for it includes the face—which so mutilates the heroine. The sculptor should have seen to it, either by making suitable provision for the placing of the statue, or by frankly altering the pose, that so awkward a view would be impossible. As may be gathered from the illustration, the lower half of the composition is dull and uninteresting, an effect which the round-topped base does nothing to improve.

In the Parc Monceau, Paris, stands Verlet's "Monument to Guy de Maupassant" (Fig. 91). It is typical of many French monuments, in that a bust or figure of the man to be commemorated is placed at the upper part of the design, and a figure or a group of figures from his works comes lower down. The composition is usually, as here, a combination of vertical and elliptical *motifs* with a few horizontal steadying lines.

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The "Farragut," by Saint-Gaudens, in Madison Square Gardens, New York (Fig. 84), is much more severe in line. The Admiral stands upright with his uniform blown about by the wind. The pedestal, the seats, and the steps, make a great series of horizontal lines and steady the work—steady it almost too much, for the base is getting so big as almost to dwarf the figure. Fortunately the sculptor has kept the figures of Courage and Loyalty in quite low relief, or they would have obtruded upon our attention more than they should. The sword upon the pedestal plays its part in adding to the apparent height of the central figure.

A vertical composition with slight suggestions of an elliptical ending may be seen in Dick's "Silence" (Fig. 80). We find here, as in so many vertical line compositions, architectural or sculptural, a simple dignity and peace. The movement is restrained; the sculptor has avoided what might have been a strong line of shadow under the left forearm by hanging from it straight folds of drapery.

The city of Prague is fortunate in that it has great monuments by two very original sculptors. We have already seen Šaloun's "Jan Hus" (Fig. 85); we will next consider Sucharda's "Palacky" (Figs. 74 and 76). Now everyone is familiar with the vertical-and-horizontal-mass type of monument, to which at the first glance this work would seem to belong. The most striking feature of the monument, however, is the great group of figures, which, unsymmetrically placed on the main pier, spreads down and across the back of the work and reappears as a balancing mass to the right of the seated historian. Surely never was so great a mass of bronze so curiously placed. We have in it a large S-form—better seen

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from the back of the monument—superimposed upon a fairly simple vertical and horizontal composition. The sculptor showed great courage in departing so far from an accepted convention. Was he justified by the result? Has he been successful? Not entirely. In the first place, the figure of the man in whose honour the monument was erected is subordinated to what, after all, are but accessory figures. Palacky's statue is in grey granite, the same material as its background, while all the other groups are in bronze: a stronger-coloured material. Hence the figure of Palacky tends to be lost in the background. Secondly, I feel that so free and informal a line and grouping as those of the bronze figures cannot be made to harmonize with so rigid and formal an arrangement of stonework. Either the bronzes should have been more formal, or the stonework less so. In spite of this fault, however, it is an exceedingly interesting work.

“Sun-sparkle”—if that be the best translation of the Swedish word “Solglitter”—is a fountain figure by Milles. I can think of no work which gives a finer suggestion of the joy and sparkle of waters under the sunlight than does this jolly figure (Fig. 93). True, there is not a vertical nor an horizontal line in it: there are indeed strong elliptical and S-forms in its composition. But I feel that the lines which make the cross pattern, playful though they are, hold the stronger position. So, *faute de mieux*, the work is grouped with the other examples in this chapter. Perhaps no work mentioned in this book better illustrates the fact that art cannot be produced by formulae. No critical faculty would have enabled an artist to have wrought out so entirely joyous a design unless he had had the clay under his hand. We may be asked, “What, then, is the

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use of theory? ” The reply must be that all that the artist has done, all that he knows, or has endured or striven for, go to make up the man that he is. His knowledge is not in watertight compartments, and when he is at work he hardly realizes whether it is an aesthetic or an anatomical reason which makes him widen a plane or turn a line. He settles the point “ because it goes better,” and all that he has ever learnt or thought or felt has its part in that decision.

CHAPTER XIV

Unity (continued)

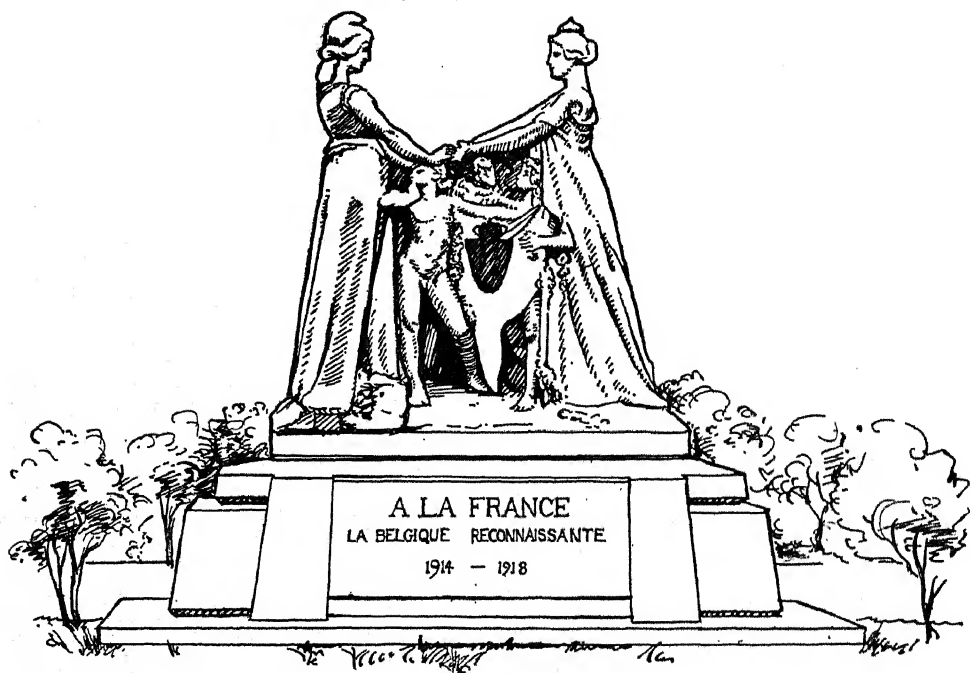
LINE—PYRAMID, CONE AND SPIRAL

IN many pictures of the Madonna or of the Crucifixion the central figure is supported by groups or single figures on either side. Such a pyramidal type of composition is fairly common in sculpture also. The compactness of the grouping, however, varies from that shown in Klinger's "Salome" (Fig. 90), where the masks are in close contact with the figure, and form with its head a triangular pattern, and Lederer's "Bismarck," at Hamburg (Fig. 44), where the eagles are close to the feet of the principal figure, to the more open grouping of the three sculptured masses at the upper part of the Wellington Monument, London (Fig. 95). Here Stevens has kept the equestrian group quite separate from the lateral groups, "Valour and Cowardice" and "Truth and Falsehood," but the three masses together form a triangular, or, with the sarcophagus, a diamond-shaped, composition. Thornycroft's "King Edward I" (Frontispiece) is firmly founded upon its pyramidal lines, and to the steadfastness thus imparted to the group much of its tremendous power is due.

Another work which takes the true pyramidal form is Mercié's "Quand Même" (Fig. 94). The group represents an Alsatian mother seizing the rifle from her dying son. The figures are full of movement, yet the group is compact, as a marble group should be. We may trace a spiral composition in

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the general direction of the masses, though to do this thoroughly we must walk round the group, which stands upon one of the finest sites in the Tuileries Gardens, Paris. There is a replica at Belfort. There is a fine purposefulness in the pose of the men



BELGIAN WAR MEMORIAL, PARIS

engaged in planting a flagstaff (Fig. 96), and van Biesbroecke's composition takes, quite naturally, a strong pyramidal form.

The triangular basis of the design in Dick's "The Kiss" (Fig. 92) is evident. The curiously knitted wedge shapes are contrasted with, and enhance the value of, the smoother forms, and make a very interesting composition. In Rivière's "Salammbô" (Fig. 97) the tense form of the man almost suggests that of a wave beating against a rock. It is interesting to note how the outstretched arms of the woman

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reinforce the upward lift of the other lines of the composition. The design of the Belgian War Memorial, Paris (page 94), has the pyramid as its motif, though the upper part is truncated. Such an arrangement might have provided us with a completely satisfactory and unusual composition, but for the fact that there is a division of interest. There are two principals, a state of affairs, which, however valuable politically, is disastrous to composition. There is a unity in the lower part of the work which is missing in the upper. But in spite of this difficulty I feel that the monument is a very valuable and interesting work. It grows out of the ground splendidly, and its treatment is broad and very suitable to the material, stone.

The spiral *motif* in the design of Hartwell's splendid figure of "Dawn" (Fig. 3) is evident. Perhaps no other line than this is so helpful to an "all-round" composition. The feeling for radiation and growth that it gives is of immense value in bringing all parts of the work within one all-pervading unity. The beauty of the form, and the delicacy of its treatment, make this a work of outstanding merit. "The Girdle," by Colton, in the National Gallery, Millbank, has a very similar spiral arrangement.

The "Marne Memorial, 1914," by MacMonnies (Fig. 98), is America's gift to France, and is erected on the battlefield of the Marne, near Meaux. This is as compact a group as it would be possible to conceive: without holes or dangerous projections. It is an ideal design for execution in stone, far finer than Mercié's "Quand Même" (Fig. 94), for in that group there are too many loose ends. MacMonnies's group shows all his characteristic power and skill in modelling and design. Broad surfaces of flesh or drapery are contrasted with rich pattern. And that

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glorious figure which dominates the group, surely she is sister to the great genius who hurls herself across the upper part of Rude's splendid group, "Le Depart," on the Arc de Triomphe, Paris. The work is of colossal size (75 ft. high), and it seems to be inspired by that spiritual fervour which enabled France in that dread hour to cleave her way to victory. Among all the pyramidal compositions known to me there is none finer than the "Marne" by MacMonnies.

It will be found that the number of designs based upon the pyramid, cone, or spiral is far fewer than are those of the first three groups discussed above. It would seem therefore that a composition founded upon the ellipse, the S-form, or the wave, is rather easier to manage than is one with the vertical and horizontal arrangement, or one based upon the pyramid, cone, or spiral.

CHAPTER XV

Unity (continued)

LINE—THE REPETITION OF SOME UNIT OF DESIGN

THE reader may have noticed that there has been a certain measure of similarity in the compositions grouped together in each of the last five chapters, for in each they have been based upon some similar line pattern: the ellipse, the S-form, or some other formal relation. No such family likeness must be looked for here, for the unit of design employed in one work by a sculptor may have no similarity to that used by him, or by another sculptor, in another work. For example, in "The Valkyrie" (Fig. 100), by Sinding, we notice that a certain hook-shaped line is repeated again and again throughout the work, and is the key to the pattern (see page 186). Now if we consider the "Rima," by Epstein (Fig. 99), part of the Hudson Memorial in Hyde Park, London, we shall find a totally different unit of design employed. The sculptor had been interested in a certain typical bird form, which he has suggested best in the left lower corner of the panel. The work shows that he endeavoured to carry the same typical form throughout it. This *motif* led to his abandonment of the normal proportions and shape of the human body, and their adaptation to suit the pattern which he had in mind. If we consider the hands, the arms, and the hair of the central figure we may see a definite similarity between their forms and those of the wings of the three birds on the left and upper parts of the panel. If we

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compare the head, the eye, and the body of Rima with those of the birds, again we may observe a certain family likeness. Yet, again, if we consider the pose of the wings of the bird on the right, we find that this pose is an echo, as it were, of that of Rima's shoulders and arms. We realize, then, that some of the sculptor's interest must have been devoted to the making of these correspondences. And we see that he was prepared to sacrifice likeness to the normal human body (if indeed he would have considered it a sacrifice) to attain his end. Now this aim, obviously, is quite different from that exhibited in the majority of the works which the spectator has seen in the course of his life. In more than 95 per cent of these works the representational element, if we may so label it, is much stronger than it is in the panel which we are now discussing. If we ask whether a sculptor is justified in abandoning so much of this quality as he has abandoned here, we are bound to admit that there is no act of legislature which would compel an artist to conform to a rule accepted even by 95 per cent of his contemporaries: the artist may pursue any end which seems to him desirable. The only question which has to be decided is whether he has been successful in making the spectator feel about his work as he wishes him to feel.

Let us consider "Rima" afresh. The architect's scheme begins with a grassy strip backed by trees. Along the foreground are narrow pools edged with stone, with jets of water at either side. Further back is an altar-like structure of stone, in the centre of which is placed the Rima panel—Epstein's share in the work. An inscription in very beautiful lettering completes the design, and the effect of the whole is quiet and dignified. But when we look at the Rima panel we experience

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a sudden jar in the train of thought set up by the memorial as a whole. The black and white effect of the panel is stronger, and the sympathetic relationship between the architectural and the sculptural parts of the work is less, than we might have expected to find. As, when we are playing a gracious melody, quietly and at peace, a kitten jumps with a crash among the keys, the melody is broken—so here. We have been led by the tasteful setting of the memorial among the trees, by the splash of water, by the long lines of the architectural “lay-out,” and by the dignified lettering, to feel at peace with all the world: and it would seem reasonable to expect that this calculated effect should be maintained. But the “Rima” panel brings us to earth with a crash. There is a lack of harmony between the architectural setting and the panel itself, for the latter seems to require much more rugged surroundings.

It is not that we need object to the production of such a work: we cannot bind an artist except by the laws of his own art. The panel should have had a unifying effect, as should the central feature in any composition, but here it has introduced a discordant note—like the kitten.

In the panel itself the most interesting part is the bird at the left lower corner, for here the planes are tilted about in a sculpturesque manner, and the shapes are well varied. The least satisfactory parts of the pattern are the strip along the top, which is rather broken up, and the bird at the right, which is somewhat flat in treatment.

The panel is an exceedingly interesting example of a sculptural aim which has been pursued all too seldom in recent times. It is a piece of carving which relies upon the size and variety of tilt in the surfaces left by the artist. *The subject is not “Rima”*

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but a pattern of tilting surfaces. Michelangelo frequently carved with this aim in view (Fig. 19), but he was careful to avoid such reckless disregard for normal humanity as we find here. We may honestly welcome the work, but feel that it would have been more at home amid the din and bustle of a railway station.

Experiments are being made continually. For example, at the Paris Exhibition of Decorative Arts, 1925, in the Polish Pavilion there were exhibited the decorations for a chapel in carved pinewood, by Szczepkowski (Figs. 101 and 104). This artist carves figure work in simple planes, and insists that the general level of the surface of the plank or beam shall not be greatly departed from. The rule naturally conditions the design, and results in the characteristic forms seen in the illustrations. The work was bought by the French Government.

Another bird *motif* is exemplified in the upper part of "Janosik and the Mountain Cock" (Fig. 105), now in the national collection at Warsaw, by the Polish sculptor, Firk, a pupil of Szczepkowski. Here there is no architectural setting to be considered. The work is in wood, and the bird form is clearly felt as the dominating pattern.

The problem attacked by Úprka in his "Slovak Girl Weeping" (Fig. 106) was that of taking as his unit of design the triangle, and of repeating it many times both in elevation and in plan. The artist employed the form in ever-varying scale, and has achieved a very successful solution of his not-too-easy problem. That, in addition, he has given us a figure bowed down by deep feeling shows that an artist can, and very frequently does, pursue more than one aim in a single work. So we may consider the figure as a grave-monument, as a study in

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national costume, as an expression of sorrow, or in many other ways, though at the moment we are thinking of it as a study in triangles.

The underlying forms in many Chinese sculptures are those of the cylinder and the egg. In these the cylindrical form has been adhered to so firmly that the drapery perforce has dwindled to a series of flat ridges, for any more boldly-felt folds would have clashed with the all-pervading cylindrical *motif*. This the Chinese artist would not allow: he preferred rather to denaturalize his draperies, in order to retain his chosen geometrical basis to the end. This cult of the cylinder is a perfectly legitimate stylization, and it has had a tremendous vogue in recent sculpture. It seems to have had also a devastating influence upon the actual form of many of our female contemporaries, whose finer curves have been smeared into a hard-drawn tubularity.

But the belief that the human form *is* really based upon the cylinder and the egg is due to one of those indolent mal-observations which are at the root of so much error. There is far better ground for the claim that the human form is based—not upon the cube, nor the cylinder, nor the egg—but upon the *wedge*; that is to say, upon wedge forms, many of which are elliptical in section. Consider the manner in which the mass of the abdomen fits like a wedge between the thighs; the wedge shape of the thorax; the triangles of the neck and of the back. The limbs, too, are a series of wedges from end to end. Indeed, the way in which the parts of the figure fit into each other would seem to afford ground for the formation of a new artistic cult. Not Cubism, nor Cyindrism, nor Ovalism, but let us hail *Cuneiformism*! There is here a whole new world to conquer:

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and, curiously enough, its foundations are secure. Who will be its prophet and pioneer?

At the west end of many churches are to be found twin towers, the individuality of each tower being merged in the



J. F. MILLET: THE ANGELUS

larger unity of the western front. Unities of this type are occasionally sought by painters and sculptors, but their successful attainment is rare. Let us consider first a famous example, Millet's "Angelus," in the Louvre. We all remember the picture: two peasants, man and wife, have heard the sound of the evening bell, and they stand a moment with bowed

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heads. We can sense the stillness in the air, the hush at even-tide, and through it we can almost hear and feel the call to prayer. Millet has given us that, and it is indeed a wonderful achievement. But the picture is a wonderful achievement in spite of its arrangement. The artist has given us two large figures of equal interest, and we are not certain at which to look. We turn from one to the other and back again, puzzled and unquiet: yet we would listen to that far-off bell. The figures are motionless, the scene is restful, all is still. What lacks it of perfect peace? Is it not the association of the two figures in a larger unity? Surely it had been a greater composition had this jarring note been stilled. The question is not "Would it have been true to life?" but "How would the perfect peace of that evening hour be best conveyed?" How much calmer would it have been had the woman knelt.

That Millet's "Angelus" is a great picture is true. It is so, however, in spite of, and not on account of, its shape and the composition employed by the artist. There are many artistic qualities; success in any one of them is enough to make a work of art live; and Millet's "Angelus" lives. We also would live. But if we would save our souls alive we must dare to question the great ones who have gone before, and upon their answers to judge fearlessly.

Many years ago, Rodin, that great innovator, modelled for the citizens of Calais a series of six figures in commemoration of the devotion of Eustache de St. Pierre and his companions, who, barefooted, in their shirts, with halters about their necks, surrendered the keys of the city to the victorious English king. Rodin designed the six figures as a single row, marching one behind another on the ground. When the modern burghers of

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Calais objected to the obstruction of traffic which would have resulted, Rodin attempted to make a group of the six individuals (Fig. 34). He was unsuccessful: the group he produced is no group at all. The figures are too individual for subordination one to another. As in some modern political parties, they are all "leaders." Rodin was right in his first plan—even though the traffic had been obstructed. His original design was a great innovation—six separate figures, one behind the other, on the pavement. We are familiar with series of figures—in processions, in niches—where they are united by an architectural framework. But Rodin's idea was quite new, for the figures had nothing but their common purpose to hold them together. I think that it would have proved sufficient. We may realize how new Rodin's idea was if we consider a work such as Landowski's "Hymn to the Dawn" (Fig. 107). In this there are but two figures, posed side by side, whose only bond is that of their devotions. The work can hardly be called a group. Yet there is a wonderful amount of life and feeling in the figures. It is for this rather than for the composition that we may most truly regard this work. In the same sculptor's "The Sons of Cain" (Fig. 108) there are three figures in line. There is some binding power in the zigzag and crossed lines employed in the upper part of the work. But the figures are too individual in character and too loosely knit to form a unity, and one must admit that the work is a literary rather than a sculptural composition.

We see then that sculptors who try to combine in a loosely compacted group strongly individualized figures give themselves an exceedingly difficult task, and one which is rarely successfully achieved, unless to one figure some dominant

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quality is imparted to enable it to take precedence over all the others.

The interpenetration of a series of truncated cones and spheres seems to have been in the mind of Fischer, whose



(MME.) CHANA ORLOFF :
STUDY FOR DANCING FIGURES

“ Girl with a Pitcher ” is illustrated in Fig. 102, and of Orloff, whose “ Study for Dancing Figures ” is shown here. In the former, the points of intersection are softened into gentle curves; in the latter the sections are slightly modified, and a number of sharp edges introduced to contrast with the rounded

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surfaces. It will be seen that the solution of a problem of this type provides an interesting exercise.

Let us turn to Bartholomé's great monument, "Aux Morts," in the cemetery of Père-Lachaise, Paris (Fig. 40), and ask which of the two central figures is the principal. We may look long and carefully. Finally the woman's action seems to win for her the preference. But at last the light dawns. The sculptor has chosen to make neither figure the dominant *motif* of the work. His principal subject is that great black shadow in the gateway of the tomb. It strikes us with the force of a blow. Nothing else in the whole composition can compete with it. Then, having achieved his principal object, the sculptor allows other *motifs* their share in the work; and he gives us the interesting, but very French, groups to the right and left, and that below. But at one stroke he had achieved his aim; and one of the most impressive of modern monuments is before us. How weak a result such an attempt could produce in feebler hands may be seen in Canova's monument to the Archduchess Maria Christina, in the church of Augustinian order at Vienna, where a similar *motif* has been employed (Fig. 111). The idea is an old one. Bartholomé may have seen an archaic Greek relief now in the Louvre. It has the bare elements of the composition, which in the hands of a master have given us so great a result.

CHAPTER XVI

Unity (continued)

LINE—COMMON ERRORS

It will be well now to consider a few of the things which "one must not do." It is cheering to come upon any artistic problem upon which it is possible to decide that a certain solution is definitely right, and that some alternative solution would be as definitely wrong. It is true that many folk act as though in these matters such a possibility was infinitely remote, yet, just as some treatments are aesthetically successful, so also others are aesthetically disastrous. A common fault in line composition is that of cutting the design into two practically equal parts. We have all seen clothed figures in which a strong shadow or line, perhaps the lower edge of the coat, cuts across the ascending line so fiercely that the figure is separated into halves. Now, unless there is some urgent reason, architectural or other, for the retention of such a line, the line is wrong: it interferes with the unity of the figure. In the same way, the provision of a base which is of the same apparent height or bulk as the figure or group above it tends to interfere with the spectator's power of grouping the two things, figure and base, in one comprehensive unity (Fig. 110). The possibility of grasping the complete linear design as a unity seems to be essential if his judgment is to be satisfied. Yet how often do we see bases, the lines of which have little apparent relationship to those of the statues or groups which surmount them, the

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designer not being "line-conscious." In much the same way any strong dividing line which comes near the third of the height of the figure or group requires careful watching: it may easily become too insistent. So also in a seated figure it may be necessary to mask the line of the seat, lest it divide the mass awkwardly. We may remember here that a common architectural fault is that of cutting a building into a number of superimposed layers by too strongly emphasized horizontal lines. In the New Sacristy, San Lorenzo, Florence, we find "Lorenzo dei Medici," by Michelangelo (Fig. 46), sitting lonely and desolate upon his narrow shelf or window-sill above the tomb, cut off from it and from the figures below by a too insistent architectural framework. Rodin also is a great offender. His attitude is typical of that great group of artists for whom any snapshot from Nature, any piece of Nature (Fig. 52), chosen without apparent regard for completeness or unity, is sufficient *motif* for a work of sculpture. This is their strength, and it is also their weakness. To such men the relationship of the completed work to its surroundings seems rarely to be a matter for consideration. Rodin, though he was much interested in the Gothic sculpture of his native land, learnt nothing from it as to the setting of his own work. His statue of "Claude Lorrain," at Nancy (Fig. 112), shows a little man entirely subordinated by, and perhaps a little alarmed at, the Chariot of the Sun, which seems to have collided with, and almost to have carried away, the base upon which he is perched. The proportions and treatment of this base are such as to reduce the principal figure to an entirely subordinate position: a serious mistake indeed.

The sculptor should be on his guard lest undesigned geometric forms creep into his work. A circle, an ellipse, an

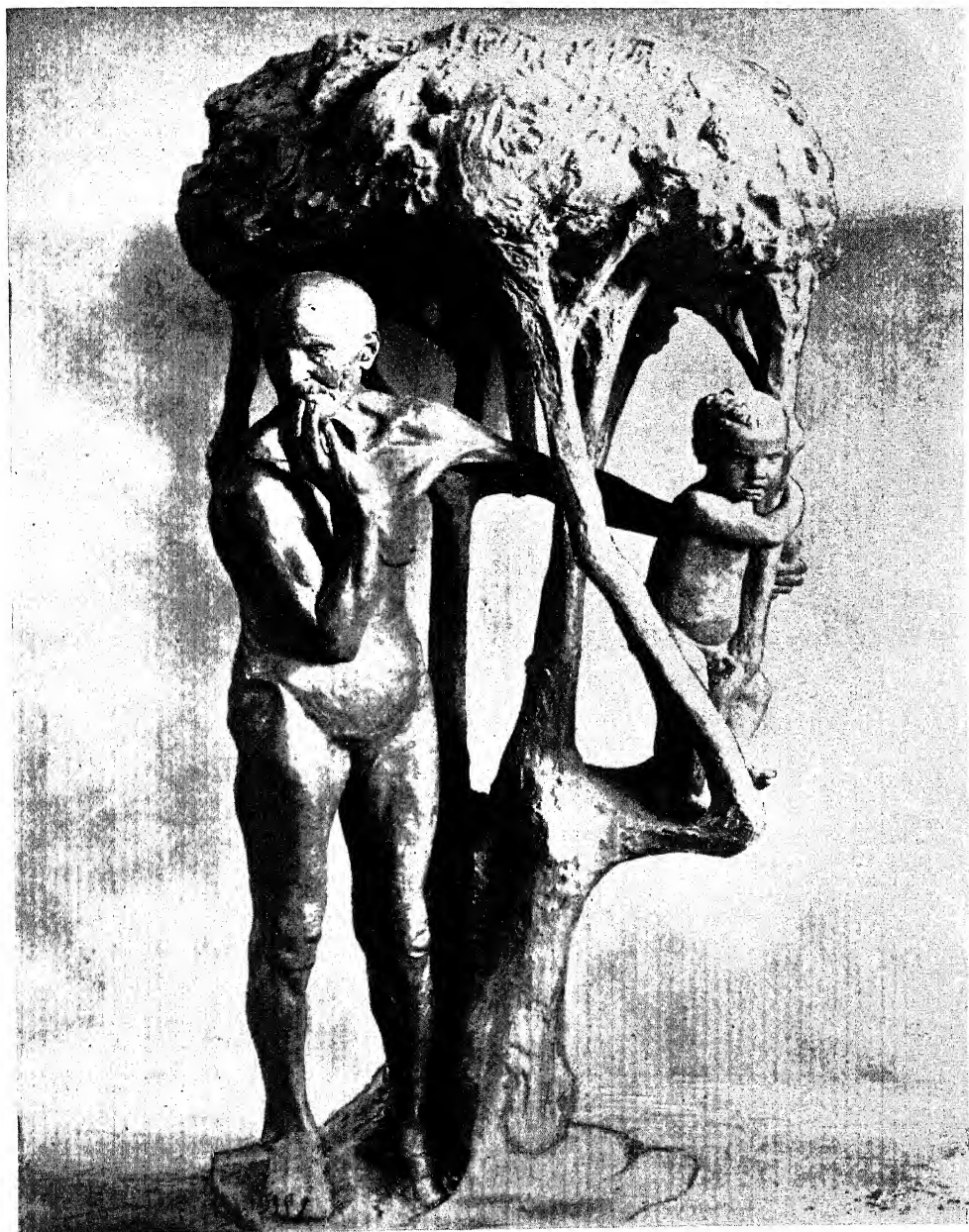


FIG. 8
GUSTAV VIGELAND. ONE OF THE TREES FOR FROGNER PARK, OSLO
(Bronze)

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equilateral triangle, or an arch, may appear in some unexpected fashion and attract undesired attention to itself. For example, if the arrangement of the heads in a relief, or in the principal view of a group of figures, happens to form a square or a triangle, this geometric feature will be felt as a definite fault unless the sculptor has chosen to plan his work in a geometric manner.

In many a work the long principal line is echoed by a series of sympathetic supporters which run right through the composition, and, as a complete framework, bind it together. Such a series may be traced in Hartwell's "Dawn" (Fig. 3). Now it is obvious that if a strong line, or a group of lines, running across the body or round the waist like a belt, was introduced into this composition, the feeling for growth, which must have been an important consideration in the eyes of the sculptor, would be most seriously interfered with: the introduction of such lines would therefore be wrong. Again, if the principal line pattern be so arranged as to neglect or ignore any considerable part of the work, so that it might seem possible to remove that part without injury to the principal line pattern, then it is probable that the lines as designed are defective. Here we may note that the lack of unity which is often observable between the figure or group and the base provided for it, as a rule, is due to the fact that they were not designed together. The lines of the group or figure are complete within their own limits and seem incapable of extension to include the base. Of course, sculptors who realize the importance of linear composition arrange the lines of their work so that this does not happen. Frampton's "Maternity" (Fig. 89) and Reynolds-Stephens's "Guinevere and the Nestling" (Fig. 114) are examples of

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works which have been designed in proper relationship to their settings.

The "Madonna," by Kofránek (Fig. 130), is an example of a design in which subordinate parts have been allotted too much importance. The principal figures are swamped by the lines and masses on either side. As a composition it is definitely defective.

A composition dominated by a strong series of curved lines may strike the spectator as restless: it is a very common fault. The design may often be steadied by the introduction of a series of vertical and horizontal lines, as in Bates's "Homer" (page 59), where a perfect balance between curved and straight lines has been effected.

It is clear, then, that there *are* things which a sculptor must not do. It is also clear that the solution of any problem must be found upon the work itself, and in order to arrive at his solution the artist must take into account the line pattern already set out and adjust it accordingly.

CHAPTER XVII

Unity (continued)

SUBJECT—ASSOCIATED IDEAS

How far "Subject," considered as a literary quality, may have a place in sculpture is discussed in the next chapter. Here, however, a more restricted field is surveyed. It is sought to discover how a degree of unity may be attained in a composition through ideas which, though they have not a frankly literary basis, are yet of the composite nature indicated by the sub-title of this chapter. Some of these subjects have in themselves a definite tendency in the direction of unity. This tendency, therefore, must be included among the various factors which must be taken into account. Such a subject as "Wrestlers" or "The Kiss," where both principals are in action at once, forms necessarily a more complex unity than would a solitary figure, or a group in which the dominance of one member is obvious. There is, in the idea conveyed, a binding force of the utmost importance, and it raises the resulting unity to a higher power than that of simple predominance, for it makes an appeal not to the eyes only, but also to that fund of related ideas which go to make up the content of the normal human mind. Its influence, therefore, is something added to the more technical or purely sculptural qualities such as dominance or the line composition. Again, the relationship which is perceived between the figures of a mother and her child is not the optical one alone. They are so related by associated ideas

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as to form at once another unity, one more profound than that perceived by the eye. Such ideas must therefore be included in our survey.

We will now consider to what extent these ideas may prove useful. Related ideas have their part in all the affairs of life. There is no part of the day's work or the day's play which is not interpenetrated by them, for they are almost co-extensive with consciousness. Related ideas, however, though ubiquitous, are mutually somewhat exclusive. For example, in the design for a fountain the introduction of nymphs, fishes, aquatic plants, and other real or imaginary inhabitants of the water, would seem to be as appropriate as an aeroplane would be incongruous. So, in a war memorial, figures with accessories or trappings which suggest the purpose, the pomp and circumstance, or the privations and horrors, of war would seem to be more suitable than would, say, a polar bear. However, it would not be advisable here to attempt to draw up rules as to what would or would not be appropriate in any given instance; much must still depend upon the personal predilections of the artist. But some of the groups into which the ideas seem naturally to fall are indicated below, although they can but serve to suggest the variety of the relationships involved.

Actor and Audience.

Where both are represented in the composition, there is an intimate connection between the principal figure and what, for want of a more comprehensive word, may be termed his audience. For example, in Bates's "Homer" (page 59), in addition to the great technical skill displayed in combining the

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three figures, there is the additional bond implied in the fact that two of the figures are represented as listening to the third. Again, in Rembrandt's "Anatomy Lesson" (page 60), there is a similar intimate connection between the demonstrator and the assembled surgeons.¹

Common Action.

Where the figures in a composition are represented as engaged in a common action the influence of that action in the direction of unity may be very marked. For example, the individual soldiers, or even the fours, of a column on the march may be hardly distinguishable: united by their common movement and position they form part of a larger unity. The position of competitors in a race is rather different. Here the essential ideas are those of individual effort and personality, so the figures have naturally more character, though they are still bound together by their common motive. So also in a procession, such as that represented in the frieze of the Parthenon (Fig. 116); in a game; or in a hunt, where men, horses, dogs and quarry, differing much among themselves, are yet engaged in a common movement (Fig. 119). Even the element of opposition does not annul this influence; the principals in a duel, whose individual characters may be very dissimilar, are united in the bond of their common strife. In another manner, the principals in such a composition as might be entitled "The Dance" or "The Kiss" unite in their gentler opposition. And a group of a child and dog, singing, may even contain some elements of harmony.

¹ In this work Rembrandt has made the anatomical mistake of bringing the long flexor muscle of the fingers from the outer instead of the inner condyle of the humerus.

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Common Circumstance or Emotion.

Where the figures are represented as being under the influence of some common emotion or circumstance, such as love, hate, fear, poverty, hunger, joy, danger, reverence, the influence of such emotion or circumstance naturally tends to unite them. For instance, a group of refugees from fire, flood, war, pestilence or famine, is bound together by a common danger. The spectator can be made to feel that, however diverse the attitudes of the figures may be, they all respond to one common chord, which forms a link between them. Groups of figures which might be called "Lost," "Orphans," or "Eloped," have, even in such titles, an element of unity. Figures such as "Dawn" and "Twilight," beside their obvious suggestiveness as symbols of youth and age, can be employed to convey other and deeper meanings. Michelangelo, in his tomb to Lorenzo dei Medici (Fig. 46), gives us through each of the figures a suggestion of sorrow and weariness. The artist mourned the lost freedom of the city of Florence: the sadness and hopelessness of every dawn weighed upon his spirit. He was able to put into the figures which he carved that which enables us also to feel something of that great sorrow. The figures are bound together not alone by material but also by spiritual ties.

Common Period for Costumes.

The unifying influence of a common period for the costumes worn by the different figures in a composition should not be overlooked. Of course, there have been rich folk and poor folk throughout the ages, and their worldly position has been marked by differences in their attire. But a figure clothed in the costume of the Greeks belongs as it were to another world

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than that of the mail-clad warrior of the Middle Ages. The motley crowd at a pageant resolves itself only when the actors group themselves according to their periods.

Family Relationships.

An important influence in uniting the various members of a group is that of the family. Whenever the persons represented in the work are lovers, or parents and children, the fact that such relationship exists adds something to the cohesion of the group. We think of the figures, not only in their optical connection as united by mass and line and other technical bonds, but also in this other relationship, as lovers or as members of a family.

Men and Animals.

In works of art man is associated not only with other persons but also with the domestic or other animals with which his profession brings him into contact. The shepherd and his sheep, the soldier and his charger, the hunter and his quarry, and the child and its pets, all these are related groups, bound together as much by ideas habitually associated as by more technical bonds. Indeed, a representation of a man on horseback may prove a simpler unity than does that singular combination of forms known to us as a centaur. In the former the ideas of the horse and the man form a single group through our habitual association of the two, while in the latter, in spite of the fact that the being we are considering is represented as a single animal, we can hardly refrain from thinking of it as two.

The Workman and his Tools.

This is an almost inevitable union. Whether the man represented be painter, soldier, musician, engineer or craftsman of

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any other kind, it would be difficult to identify him as such unless he were accompanied by some of the tools of his trade. The artist employs the figure itself because he feels that it is required for the composition. If its meaning is not evident, his effort fails. But how is he to make sure that its significance may be known to the spectator? A label, whether on the background, or in the catalogue, would be but an admission that the painted or sculptured representation was insufficient. The artist therefore falls back on a simpler yet subtler type of label, the convention—it is admittedly a convention—of associating the tools or instruments of his profession with the person represented. It is not easy to think of a better plan, in spite of a certain feeling of unreality which results. It is true that in real life the blacksmith does not always take his hammer and anvil along with him. But art is not real life. The sculptured or painted representation of the blacksmith is intended to suggest more than might be gained by a glance at the man himself: hence the tools. The same rule holds good when it is desired to represent such a conception as Justice, Peace, Agriculture, or Commerce. Such figures are employed as types, and that they may be easily identifiable, they are generally provided with suitable accessories.

Series of Incidents.

If it is desired to record a number of related incidents there are several methods by means of which this can be effected. The work may be designed as a series of panels, in each of which a single incident is exhibited, e.g. the " Stations of the Cross "; or as a continuous frieze, as in that of the Parthenon, where a long procession is depicted; or in a manner which reached its

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fullest development in Rome at the beginning of the second century, A.D.—that in which several incidents are presented in a single panel, no divisions being shown between them. This method, however, seems to have dropped almost entirely out of favour in modern times.

CHAPTER XVIII

Unity (continued)

SUBJECT—HISTORICAL OR LITERARY CONNECTION

IN any estimate of the factors which make for unity in a work of art, it would be impossible to overlook the influence of literature. We consider the average spectator to be, not a visitor from another world, a wanderer making his first acquaintance with our civilization, but rather do we reckon him the faint shadow of ourselves. We presume that he has some slight knowledge of history and of literature: that he will not mistake a St. George and the Dragon for a traveller's encounter with a crocodile, or believe a Circe to be merely a swineherd. From childhood onwards it has been our custom to collect and store in our memories fragments of history—chiefly legendary: we presume that he has done the same. We know that in our own mind the dragon follows on the trail of St. George with commendable punctuality: we trust that his dragon is equally persevering. Of course, all nations have not the same literary material. Many Norse stories, well known in their native land, would be almost unrecognized here; and the adventures of the Japanese legendary heroes, though unknown to many of us, are as instantly identified in their own country as, say, a representation of Jeanne d'Arc is in France or a figure of Mr. Pickwick in England. A portion of every nation's art is strictly national, but there are many historical and literary subjects which are the common property, if not of the human race, at least of that part of it to which the sculptor makes his appeal.

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Where these subjects are concerned, the spectator does not come to the work unprepared. The figures presented for his consideration are looked upon in the light of his previous knowledge of their history and characters. As examples, perhaps the most important are the lives of the great religious or national leaders. A general knowledge of these can be presumed almost with certainty; so when they are introduced into a composition, an historical as well as a more technical relationship with the remaining figures is naturally implied. It is therefore fairly safe to presume that whenever the spectator recognizes such a relationship the influence of that recognition will be in the direction of unity.

It may be objected that inasmuch as such a connection is literary, it is not strictly sculptural, and that it is not well for the sculptor to rely upon another art to bolster up his own. It is true that the sculptor should not rely much on this side of composition, even in a catalogue, for the literary qualities of his work can be but few among the many qualities presented, and literary qualities alone cannot make great sculpture. But it is also true that literary qualities can make a work of sculpture more widely understood and appreciated. Let us be quite clear about this. There is but one art. The object of the work is to set up in the spectator the impression which the artist has in mind. This is the case even if the artist considers himself to be also the spectator. He knows full well how difficult it is to ensure that the work will give rise to even a faint shadow of the emotions he wishes to evoke. He is never able to put into it all the power that he would. But if he would endow his work with all the strength which it is his to impart, he should avail himself of all possible methods of attaining his end, and the employment of this literary quality is one of them. But he

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may choose not to do so. There can be no compulsion put upon him to ensure that he put into his work any one quality whatever. Ultimately the work must stand on its own merits as sculpture: not as literature, or as an illustration to literature. In making his appeal to the world the sculptor may ignore if he will that portion of the public to whom literary quality would be attractive. He may base his claim to recognition upon any one or more of the qualities attainable in sculpture, some of which are discussed in this book. Moreover he may be quite successful in winning recognition for his work on a single quality. But he will make no universal appeal unless his work claim attention by its successful attainment of a number of those qualities: for all spectators have not the same group of interests. In the eyes of the horse dealer, the sculptor's knowledge of the points of a horse, as exhibited in an equestrian group, may be of primary importance. But to a man of wider culture the existence of other and possibly greater qualities may be apparent. Again, purely technical excellencies probably appeal more to the sculptor's fellow-craftsmen than to the average spectator, who must be presumed to have a general rather than a particular interest in sculptural qualities. It is for this reason that an exaggerated attention given to any one quality, though exciting considerable interest among a small group, usually fails to win its way to general acceptance. The wider appeal made by a great work is due to the fact that almost every spectator, whatever his character or interests may be, finds in it something which appeals to him. So comprehensive an appeal cannot be made unless the work touches upon some of the deeper, more universal, human interests, and these are hardly to be satisfied by technical qualities alone.



FIG. 9
CONSTANTIN BRANCUSI. M^{LE}. POGANY
(Marble)

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Historical or literary association should be considered only as an additional tie between the figures, and should not be trusted to take the place of more technical bonds, such as dominance or line. As an illustration of an attempt to make it perform more than its fair share of work, we may remember Rodin's "Burghers of Calais" (Fig. 34) which is discussed above on pages 103 and 104. We noted there that the six figures, as originally designed, were to be placed, quite separately, on the pavement. But it was discovered that sufficient space for this arrangement could not be provided in front of the Town Hall. Rodin did the best he could to put them together on a pedestal. But the figures as now combined show an almost complete lack of subordination. They are a number of units with at least two possible principals. They are grouped by historical association, rather than by sculptural unity, unless the meaning of the latter term be so expanded as to lose its cohesion. In the figures there are much pathos and finely contrasted character study, and these qualities do much to bind them together. But as now arranged the parts are greater than the whole. Had the group been designed as a whole, with due subordination of the parts, it had been a finer work. In this case, therefore, historical association is set a greater task than it can satisfactorily accomplish.

The realms of imagination and romance are the happy hunting grounds of many artists, who, in the endeavour to escape from the limitations of their time, gladly avail themselves of the limitless possibilities which open there before them. For example, Burne-Jones built for himself a whole world of romance, and dwelt therein. Reynolds-Stephens (Fig. 114), Bayes (Fig. 120), Calandra (Fig. 121), and many others have

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found in the spirit of medieval chivalry an inspiration for many of their works. Again, Tegner uses his imagination to conjure up a figure of the "Hydra" (Fig. 122), which is worthy of the highest praise; and Laszczka (Fig. 123) realizes for us one of the legends of his native land. It concerns a princess who was turned into a cat. He visualizes the heroine of the story in an extraordinarily convincing manner.

There is yet another manner in which a literary quality may assist in producing unity. Near the principal figure may be placed a figure, or a series of figures, symbolizing some of the virtues or other qualities attributed to the hero. For example, a representation of St. George and the dragon, apart from its value as a piece of legendary history, may typify the age-long strife between good and evil, and so justly be employed in connection with the figure of one who "fought the good fight." Between figures thus assembled there is an implied bond of union which supplements that produced by any other means. Whatever the principal figure may be—artist or inventor, soldier or historian, author, poet, musician, or king—he may be accompanied by figures symbolizing the creations of his intellect, the sources of his inspiration, or the presence of the great powers by which he is surrounded. Truth may direct his hand or Inspiration whisper in his ear, Victory may crown his brow with laurel, or Death lay an arresting hand upon his heart. With Blake we may hear the morning stars singing together; with Dante we may journey to the lowest hell or the highest heaven. As a vision we may behold the armed legions start forth at the music of the poet or the singer, or follow the trailing garments of Night when she passes, bringing peace.

CHAPTER XIX

(d) *Character and Feeling*

SUPERNATURAL, SUPERNATIONAL AND NATIONAL

IN the last twelve chapters we have discussed some of the methods by which a sculptor may attain unity, we shall next consider awhile two more of his major interests: the expression of feeling and the study of character.

Now as a very large proportion of the works of sculpture produced in modern times seem to fall naturally into this double category, it will be well to consider the two *motifs* together, noting from time to time the predominance of either. For indeed it does not seem possible to draw a rigid line separating them, and we shall find that though sometimes the study of character may be the artist's principal aim, yet he may demonstrate that character chiefly through the pose and feeling which he gives to his figures, and, as in dramatic art, the expressive action of a figure may be sufficient in itself to tell us much of the character that the artist wishes to convey. He may even succeed in doing this though the figure has neither face nor hands. As an illustration of the first point we may take "The Prodigal Son" (Fig. 125), by Meunier; and of the second, Watts's picture, "For He Had Great Possessions" (page 56). In the group the sculptor speaks to us through the appealing hands and the whole pose of the lad's figure, no less than through his upturned face; and through the father's action and expression, concentrated in the forward-straining neck, in the grip

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which tilts his son's head upwards, and in that worn face, where love and sorrow mingle. Watts tells us the whole story by means of but the sleeve of a coat and that averted head.

In Roger-Bloche's "Le Froid" (Fig. 126) the whole situation is summed up in simple terms: a starving couple stand shivering in the street. And in Fraser's "At the End of the Trail" (Fig. 117) the pose of that tired man on a worn-out horse solved a problem as completely as did Whistler's single "black figure, placed there because the black was wanted at that spot" (page 6). Fraser was as justified in presenting a situation, in creating an atmosphere, as was Whistler in resolving his harmony. Dallin, in his fine "Appeal to the Great Spirit" (Fig. 113), speaks to us first by the arresting action of the Indian warrior, and we feel the power of that appeal. Yet instantly our mind seeks something else. It tries to understand more of the emotion which dominates that silent figure. Dallin gives us what we seek in that tense face. He knows that there is no need for a long essay upon his philosophy of life and art, printed in a catalogue, such as some of our modernists seem to find necessary: the work is sufficient in itself. In it Dallin touches the universal, as prayer is universal: and that is sufficient.

This power of seeing the universal in the individual is at the root of much that is most valuable in art. For through art, as we have seen, we may understand more of the experiences, the thoughts, the feelings, the motives, of the men of our own and of other times and races. Art widens the range of our emotions and experiences till they embrace those of all humanity: and we may face life the surer for its guidance.

Let us consider next a number of works which have something of this power. Perhaps they may be divided best into

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four groups. The first includes both the supernatural and the supernatural; in the others either the national, the professional, or the personal element is the dominant quality.

As an illustration of the supernatural we may consider Hansen-Jacobsen's "A Shade," at Copenhagen (Fig. 118). There is in this work an eerie quality far more suggestive than that of the conventional skeleton-and-sheet ghost. Seen, yet unseen, it flickers by, as evasive as a memory, half-glimpsed yet intangible. Like one of Dante's visions, it looms up into consciousness and is gone again: yet it stays. In much the same manner the dim heroes of chivalry, legend, fairy-tale, and saga, come and go. Real, yet almost as unreal as those other great abstractions: Love, Justice, Charity, or War, we may think of them as either supernatural or supernatural. National characteristics may sometimes be as instantly recognized as those of, say, sex. A single glance at a Chinese carving or a Gothic figure is generally sufficient to locate its country of origin. Personifications of countries, such as Britannia, La France, Germania, or Uncle Sam, are also well-known abstractions, and are generally recognized. Dallin's Indian portraits, such as that of "Sitting Bull" (Fig. 127), carry with them as definite information as to the sitter's race as they do of his personal character. The exotic quality of Botzaris's "Anna May Wong" (Fig. 129), and the sensuous, care-free atmosphere of the same artist's "Nigger" (Fig. 131) are suggested as truly as their nationalities. In Gutfreund's "Commerce" (Fig. 124) we may note that, without any very detailed modelling, the character and the very atmosphere of these Jewish traders has been conveyed. Far more elusive is the Scandinavian element in Fischer's bust of a sculptor (Fig. 132), where, apart from all

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more personal characteristics, one would be inclined to put the sitter down as a Dane.

In Lederer's colossal statue of Bismarck, at Hamburg (Fig. 44), there is a quality which rises far above the personal, the individual, presentment of Fürst von Bismarck, patriot and statesman; for in a very true sense the statue is typical of the Germany of his making: its sternness and its power. The statue is thus more than personal, for the man is merged in the nation he represents. Rodin's "Burghers of Calais" (Fig. 34) represent their nation at a sad moment in her glorious history, and in their tragic persons we may realize something of the suffering endured by France in her age-long wars.

National character shows itself in many ways, so it should occasion no surprise if we find in a Polish church a treatment of the altar and reredos unparalleled in England (Fig. 134). Behind the firm lines of the altar, Hukan, the sculptor, wished to suggest, as in a vision, "a multitude of the heavenly host" surrounding the figure of the Virgin. I think that he does make us catch a glimpse of beings which are not of our world, and we feel the rush of those many wings: an effect new in sculpture, so far as my experience goes.

CHAPTER XX

Character and Feeling (continued)

PROFESSIONAL AND INDIVIDUAL

THAT a man's profession leaves its mark upon him is self-evident. The poise and bearing of the aristocrat, the soldier, or the beggar, may be remarked from afar. The air and walk of the sailor or the mountaineer differ from those of a city dweller; as also the blacksmith's physical development and stance differ from those of a clerk. As might be expected, the actor's training, which, with more or less success, according to his quality as an artist, enables him to give us at will, say, the impression of a lively Irish jaunting-car driver, of an elderly scholar, or of a smart American business man, also makes of him an alert, critical, and practical student of contemporary life and conduct. This last character is that of the man himself, and is a "trade mark" of his profession.

Thornycroft's "Mower," Meunier's "Dock Labourer" (Fig. 51), and Dalou's "Paysan" (Fig. 135) were some of the earliest examples of the use of Labour as a subject for sculptural expression, and they have had many successors. From them we may learn that a sculptor's study of character and feeling is not confined to the face of his sitter, for it deals almost as much with the hands, the pose, and the atmosphere with which he surrounds the work. In the "Paysan" there is an air of quiet resignation which tells of long years of solitary toil in all weathers, years which have left their

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mark upon his soul. The years, too, have left their sad mark upon "One who was once called La Belle Heaulmière" (Fig. 137). This wreck of a figure and of a life tells its own story: a sorrowful one. Pettersen's "Medical Inspection" (Fig. 139), though roughly carved in wood and but a few inches in height, shows us a perfect specimen of the M.O. whose keen glance and business-like air have been caught so happily by the artist. The stern warder or non-commissioned officer, who stands by the table, is just as good a type. In the pose of Yourievitch's "The Dancer Nattova" (Fig. 4) there is an air of abandon which suggests the atmosphere of the ballet all the world over. And in Bílek's "Blind" (Fig. 138) the rather helpless, groping action of these afflicted folk is admirably suggested.

The great variety of individual character to be found in contemporary sculpture gives a wide choice of examples. Our thoughts may range from works of the order of Rodin's "Balzac" (Fig. 136)—where the sculptor's aim seems to have been the creation of an atmosphere, in which his subject drifts along, half-seen, suggested—to those like Drury's "Sir Henry Roscoe" (Fig. 128), where the artist's insight and thoroughness enable us to realize very clearly the personality and character of his sitter. The fine series of busts by Rodin, of which that of Dalou (Fig. 141) may be taken as an example, shows a true recognition of the structure of the head, and a good treatment for reproduction in bronze. Here the pose, the form of the skull, and the treatment of the hair and flesh combine to make as good a bust as we may ever hope to see. Štursa's splendid bust of Vojan, the dramatist (Fig. 140), evidently belongs to the same school. Španiel's head of Vijnović, the Croatian poet (Fig. 143), is a good study of character, but the

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forms are felt less clearly. There is, however, a certain roughness in the treatment and texture which seem to be characteristic of the sitter. Troubetskoi has shown the world how a true feeling for the life, the structure, the pose and the character of the subject may be combined with an amazingly direct and brilliant execution. His "Joaquín Sorolla y Bastida" (Fig. 5) has all the essential qualities that we could look for in a character sketch. I have never seen a finer.

Mestrovic's portrait of his mother (Fig. 145) is full of tender understanding and feeling, and the gentle, pensive character of the sitter is splendidly rendered. If one asks why in certain works, Mestrovic could not have shown the same true insight in his rendering of the Christ as in that of his mother, since a man's attitude to both should be equally inspired by reverence, one can only suggest that in the former he was following a false tradition, and in the latter the true path.

The "Auto-portrait" of Rosandić (Fig. 144) is a splendid bust of this great sculptor, full of character and nervous energy. The dignified poise of the head, together with its expression of power, the capable hands, the alertness and vigour of the pose, combine to make this work a very notable achievement.

It is clear that the search for character and humour were the dominating motives in Toft's mind when he made this bust (Fig. 147). The manner in which the sitter snuggles down into his greatcoat is thoroughly in keeping with his expression. That the artist gave due attention to structure and handling is true, but it was as a study of humorous expression that it would interest him most. There is a saying that some of Velasquez's portraits of Felipe IV of Spain were "more like the man than he was himself." It is possible that a similar criticism

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might be made of the head of Mr. E. Thesiger, by Botzaris (Fig. 103), but I feel that perhaps this is a case in which the sculptor's search for character slid imperceptibly into caricature. But what are we to think of Fig. 18, by Fischer? Is it the head of a "strong, silent man," or is it a piece of brutally maltreated stone?

Bourdelle's head of "Beethoven" (Fig. 142) is a work of imagination, one in which a great sculptor has tried to show us his vision of Beethoven the musician. Again, in his head of "Heracles" (Fig. 304) he takes us back to the heroic age in Greece, and we feel the thrill of a great adventure. For neither of these busts had he a sitter: he worked at his clay model until it reproduced something of the impression he had in mind: until it expressed his ideas, in fact. In like manner a poet may build up a portrait of a man, perhaps even without so much as an indication of his form. In "The Bishop Orders his Tomb at Saint Praxed's Church" Browning has done this, and we feel that we know the man. In every work an artist sets himself a problem: by his success or failure *on his chosen ground* must we judge him.

CHAPTER XXI

(e) *Power*

POWER or dignity may be attained in several different ways. The pose or action of the figure or figures, or even of the head of a figure, may be such that the spectator instinctively feels himself to be in the presence of greatness—either in the figure itself or in the occasion presented. Or, on the other hand, he may be impressed by the intrinsic importance of the thoughts conveyed by the sculptural forms. Just as the actual handling of a theme by a Beethoven or a Wagner gives the suggestion of greater power, of a greater mind in control, than does the treatment of a song of the order of “My Mother-in-law Again,” so we may find in some works evidence of the sculptor’s intention and capacity to suggest this quality of power; as also, in other cases, we may note quite definitely that the expression of this quality is not his aim.

In Germany, during the regime which ended with the War, there were erected many monuments of colossal size, whose aim was to impress the world with the power and might of Germany. It would seem that here at least one might learn the secret of power in sculpture. But not all of these monuments were successful. Size does not necessarily suggest strength, and some works proved grandiose rather than grand. The “Kaiser Wilhelm I Memorial” at Berlin (Fig. 133) may be taken as an example. Every sign of dignity and power is frittered away among the masses of frivolous detail which are squandered over every

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part of the work. The effect produced is that of a rather ornate wedding cake.

Very different is the effect of Lederer's great "Bismarck Monument," at Hamburg (Fig. 44). Here everything is of colossal size—the figure alone is forty-five feet high. But the treatment is in harmony with the scale of the work and the material employed—granite. The pose is one of calm dignity. The eagles serve a useful purpose in strengthening the interest at the lower part of the figure. The modelling is broad and appropriate, and the whole work is distinctly impressive. The "Völkerschlacht Monument," at Leipzig (Fig. 148), was erected in 1912 as a memorial of the Battle of the Nations, fought a century before. The Monument is 300 feet high, of granite throughout. Round the dome outside are twelve colossal figures of warriors, and a St. George in relief, 50 feet high, may be seen at the base. There are other immense figures within: the sculpture is all by Metzner. Although here the principal effect is obtained by the vastness and power of the architecture, yet the sculpture plays its part in reducing the size of the normal human figure to insignificance, and one's mind to a suitable condition of modesty.

The "Artillery Memorial" in London (Fig. 151), by Jagger, is one of the few monuments known to me of which the ground plan is a cross. The general form of the monument is that of a great howitzer, with reliefs round its base and free-standing bronze figures on each side. The treatment of the gun is broad, and that of the figures very vigorous. The effect of the whole is that of immense energy for the moment at rest. The only criticism which I have to make is that the bronze figures seem rather detached. If they had been of the same stone as the

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rest of the memorial and attached to it, the unity of the whole work would have been more complete. But the sculptor has given us insight into the meaning of the mighty forces which the monument commemorates, and the terrible realism of the reliefs reveals how deeply that which he had seen and endured had bitten into his soul. The statue of "Shackleton" (Fig. 6) by the same artist is a work of amazing strength. Yet it has none of that harshness which it is frequently our misfortune to find associated with the pursuit of this aesthetic aim. Here the pose of the figure and the contrasts of planes and textures are treated with a strength and delicacy almost beyond compare. Let us consider the work in detail. First, the man stands quietly thinking, as befits a leader. His Arctic kit is strangely impressive. Its broad, plain surfaces are contrasted finely with the richer masses of folds at the neck, wrists, and ankles. These rich patches of "colour" are led up to by the minor shadows on the trousers, the sleeves, the pockets, and the helmet. The textures of the coat, the helmet, the mittens, the gloves, and foot-wrappings make a finely graduated series. The strong shadow below the coat is masked by the broken masses of the gloves, so that the unity of the whole figure is preserved. As a line pattern we may consider the work as a great elliptical composition, steadied by strong vertical and horizontal lines. I do not know of any living man except Jagger who could have so combined such strength and delicacy, dignity and decorative effect in a single work. This figure of Shackleton is without doubt one of the finest portrait statues of modern times.

Fig. 152 shows one of the groups upon the Imperial Chemical Industries building at Westminster. It also is by Jagger, and it embodies the sculptor's realization of the fact that all modern

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building construction is based upon the iron girder. The group represents a navy lifting by means of a chain a mighty girder, upon which rests a miniature city. Jagger shows here, as he did in the Artillery Memorial, that in the hands of a master there is no "material," be it howitzer, girder or chain tackle, which cannot be handled in a sculpturesque manner.



G. F. WATTS: LOVE AND DEATH

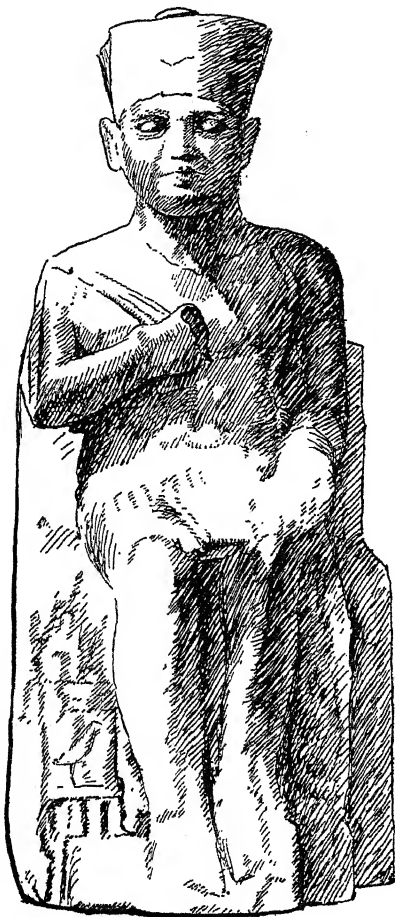
In the well-known picture of "Love and Death," by Watts, the power of that tremendous figure is evident to all. It arises from the strength which Watts wrought into that long, upright line. But it was not the influence of this power only that Watts wished to demonstrate. He wished to suggest another, an irresistible, force behind the figure of Death. He found that if he placed the arm horizontally the figure meant "I will," but if it were raised higher it meant "I must."

Similarly in the statue, at Philadelphia, of "Thorfinnur Karlsefni," the first white explorer and settler in America (Fig. 153), by the Icelandic sculptor, Jönsson, the splendid power of that long, vertical line, doubled and echoed as it is, is enhanced by the sudden turn of the head and the strong thrust of the arms. The bold curve and dramatic value of the

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great shield remind us that we may find other circles in this composition.¹ There is a fine feeling of the open air about the figure, which may be usefully compared with the genius in Carpeaux's "Dance" (Fig. 63).

On a bluff overlooking the Rock River, near Oregon, Illinois, stands the statue of an Indian warrior with arms folded in his blanket, his head erect, his eyes searching the distant horizon. The figure is that of "Blackhawk," chief of an Indian tribe which once owned the land upon which the statue stands. It expresses the soul of a dying race, its bravery, its endurance, and its sorrow. The quiet dignity of this great figure (it is forty-eight feet high) is attained by the simplicity of the pose and the entire absence of distracting detail. In it, Taft, the sculptor, has given us a fine expression of power (Fig. 115). But lest my readers should conclude that power is a mere quality of size I give here an illustration of a contemporary ivory portrait of Khufu, or Cheops, the builder of the Great Pyramid, at Giza, Egypt. The head of this figure is but a quarter of an inch in height, but if ever a feeling for power



IVORY STATUETTE OF KHUFU (CAIRO)

¹ It should be noted that the helmet is wingless, for winged helmets were unknown in Viking lands.

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and determination has been shown in the human form, surely it is expressed here.

"The Pilgrim," at Philadelphia (Fig. 60), is a variation of the statue of "Deacon Chapin," at Springfield, Mass., by Saint-Gaudens. Here the sturdy form of the Pilgrim Father is outlined against that immense cloak. The whole pose and expression of the figure are those of a man of natural dignity and solid worth.

In 1917 the art world in America and England was considerably agitated by the controversy which arose over the choice of a statue of President Lincoln by the British-American Peace Centenary Committee for erection in London. The statue offered in the first place was a copy of that by Barnard, at Cincinnati, Ohio. The site proposed for the statue was in Parliament Square, Westminster, an open space surrounded by important buildings, and already containing several other statues. Obviously it became necessary to consider carefully two points—first the suitability of the statue itself as a fitting portrait of Lincoln, and secondly, its suitability for that particular site. It happened that the statue was most strenuously condemned on both points, and on both sides of the Atlantic. There was intense opposition to it as a representation of Lincoln, and its obvious non-architectural qualities seemed to make it an unsuitable candidate for the proposed site. Eventually the dignified and impressive figure by Saint-Gaudens (Fig. 155) was erected at Westminster, and that by Barnard (Fig. 154) went to Manchester.

Now behind this story is a very old controversy, which from its nature is likely to arise again and again. Indeed, recently it has recurred in another form over the proposed statue

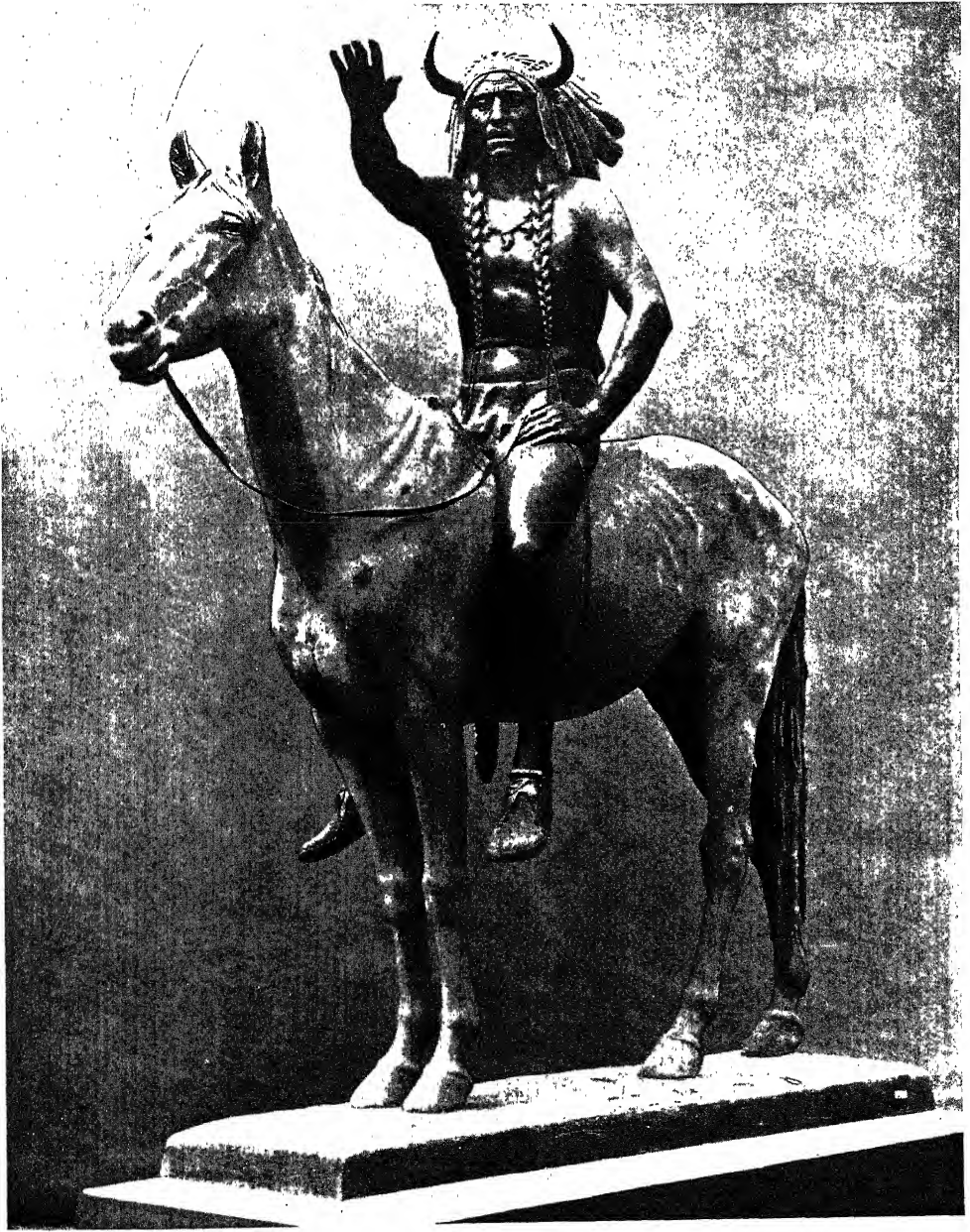


FIG. 10
CYRUS E. DALLIN. MEDICINE MAN
(Bronze), Philadelphia

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of Field-Marshal Earl Haig by Hardiman. The question is: Which is preferable, a statue of the man as he may at some moment have looked, or one which presents him as he *should* have looked: a possible portrait, or a probable? We all remember Aristotle's dictum that we ought to choose a probability, even though impossible, rather than an improbable possibility: the man should *look* the part he plays. The question therefore was hardly whether Lincoln actually looked like that statue, but whether the statue looked "the great, powerful, kindly, wise, poetic, patient man that he was." The head of Barnard's statue is that of a man worn out by great spiritual stress, but it hardly suggests the great spirit that inspired Lincoln. The pose is unfortunate in its lack of power and the "hint of hidden woe" suggested by the position of the hands. The statue was not designed to fit in with an architectural scheme such as that which conditioned the problem at Westminster. It would not suit *any* architectural scheme: it is too individual for architectural subordination. But does the statue fit in well with its present surroundings at Manchester? Decidedly not. On its meagre base it looks exotic even in that uninspiring environment. Its miserable inscription, unrelated in shape or treatment to the remainder of the monument, seems to have been stuck on anyhow, like an election poster on a tumble-down wall. "Where *would* the statue look best?" we may ask. As we have seen, it would not look well in a formal architectural setting, and it does not adorn its present forlorn site, marooned on its little isle. It might have taken its place among its peers—in a group such as Rodin's "Burghers of Calais." But it would probably look best in the city art gallery. The spiritual quality of the head would hold its own among the portraits of

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any number of "representative men," and the figure's unusually lugubrious character and treatment would strike a new note in the naturally rather subdued gaiety of the local Valhalla.

The most impressive statue of Lincoln known to me is undoubtedly Saint-Gaudens's splendid seated figure at Chicago (Fig. 7). In this work the power of that magnificent head dominates the whole composition. The figure is neither dwarfed by its chair, nor is the spectator's eye distracted by too insistent detail, and the slightly raised left hand gives just that amount of movement which seems to be essential in a "live" statue. A similar touch of life in Thornycroft's magnificent "King Edward I" (Frontispiece) is given by the toss of the horse's head.

Now let us try to visualize a tree-lined avenue sloping uphill under a northern sky, and leading by flights of steps from one great platform to another. In the centre of one there is a great bronze fountain-bowl upheld by six colossal figures, and round it are trees—but such trees as one has never seen before: they are of bronze, and strangely shaped. Through their branches pass human figures: an old grandmother and a little child; lovers; a young girl for whom life had proved too hard a task; children playing, and so on. Staircases and terraces again, carved groups all about, and at last we reach the summit—a square platform with a raised altar and column in the centre. Upon the steps leading up to this great monolith are thirty-six groups in granite. They are each perhaps five or six feet square, and together they represent life itself. Children; boy and girl; a game; three little girls; children kicking their legs in the air for sheer joy of life; the grandfather; a family group; lovers; a bride and her mother; men struggling; an old man with dying

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wife; old age; the mother; a pile of dead; a new-born child; two friends—one dying; a mother appealing to her grown-up son; two old men, and so on. The column is a single block of granite, seventeen metres high and perhaps two and a half or three metres in diameter. The whole surface is covered with human figures. Those below, crushed down in the struggle for existence, are shown stretched out nearly horizontally. Then in a great spiral the figures fight their way upwards, till near the top they soar, with arms upstretched, hailing the light.

We have been looking at the monument erected by the city of Oslo, Norway, at the hands of Gustav Vigeland. The whole work may be thought of as the Fountain of Life, and the Altar and Column of Humanity. Inevitably comparison must be made with that life's labour of another of the great sculptors of our time, Rodin. His "Gate of Hell" (Fig. 156) is now set up, with characteristic French humour, upon the site of the High Altar of the dismantled church which forms part of the Musée Rodin, in Paris. Vigeland's conception, set up in the open-air, surrounded by the granite hills and by the everlasting sea, is the greater work: fuller in its observation of life, deeper and wider in the thought enshrined, and fitter in its design and treatment of material.

There is wonderful study of character and movement in the faces and figures. The number of figures in a group varies from two to perhaps eight or ten, and, to keep the bulk of each group about equal, Vigeland has been careful to remove only as much material as was necessary to express his ideas fully. This consideration entails for some figures a certain heaviness of form which, however, there proves more satisfactory than would the maintenance of entirely normal proportions, with resulting

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thinness of the group. There is no arbitrary distortion in any work of Vigeland's which I have seen, but there is some leaving out of detail—impressionism, in fact.

The groups and the great column mark the culmination of a scheme so vast that it has no name but the "Fountain and Column Arrangement" in Frogner Park, Oslo. Nowhere else in the world, not even in Borglum's "Confederate Memorial" on Stone Mountain, Georgia, has granite been used to so mighty an end. True, the American work may approach the Norwegian in size, but it, and indeed any other monument in Europe or America, is beneath the Norwegian in its overwhelming power, its grip on the deep things of life, and the fitness of the treatment to the material employed. Nowhere surely has the influence of a greater mind translated its living thoughts into grey rock.

That Vigeland's name is little known outside Norway is due principally to the fact that though he is a very great artist and his whole life is given to his art, he never exhibits. For many years he has worked on in the great studios erected by his fellow-countrymen for his use, admitting few people within his gates and seeing fewer. Fame and position are nothing to him: he stands in a category by himself.

I must admit that, in considering a work of art, my critical faculty usually keeps my emotional response well in hand. But in the presence of these works, as in the presence of no others in the world, I felt the power of the artist's mind pouring out and spreading itself around me till it seemed to enwrap my very soul. Here—here was the authentic touch, here the soul and heart and mind of a great one who had things to reveal: purposeful, elemental, overwhelming. It infused the grey granite with life, all of life, life from the cradle even unto the grave:

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and it gripped my heart. As under certain psychic conditions one is aware that "virtue has gone out from one," so, when I left the studios, I felt dead-beat: I wanted to get away, to be alone, to think. Well could I understand that when Tagore, the Indian poet-teacher, had seen all, he returned to his hotel and sat in thought for a whole day. "You told me this was the greatest thing in Norway: you did not tell me that it was the greatest thing in Europe." Yet he had seen Rome and the Sistine Chapel. It is perhaps possible that the greatness of Vigeland's message may not reach everyone. We are not all made alike: each of us is tuned to some fundamental rhythm. But that which I have seen and felt I have set down here: by it may my judgment be assayed.

GUSTAV VIGELAND.

When writing the above I had visualized the work at Frogner Park, Oslo, as complete. But I have since learnt that another six or eight years will be required before the great scheme, in its full development, can be presented to the public. That is to say, that not until 1938 or 1940 will it be possible for visitors to Oslo to see the sculptures for Frogner Park. At present none are being erected. It should be borne in mind that in the last twenty-five years, during which time the work has been in progress, Vigeland's design has grown from a plan for a fountain to be placed near the Palace, at the upper end of Karl Johans Gate, to its present great proportions, the scale of which may be appreciated from the fact that in June, 1931, the Municipality of Oslo passed a resolution placing the whole of the Park at Vigeland's disposal to shape as he pleased to match his sculptures: and Frogner Park is half a mile across.

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The scheme falls into four principal parts. They are—

The Gates;
The Bridge;
The Fountain; and
The Column.

The Gates. The finely designed wrought iron gates and railings are some 80 metres in width and will form the principal entrance to the Park. They are not shown upon Vigeland's modelled sketch-plan of the western part of the park (Fig. 158), but are situated at a point some distance below the lower edge of the picture, across the main avenue shown therein. Except the central gate, all the wrought iron work is completed, but it is not erected.

The Bridge. This will cross the stream between the two lakes, as shown in the modelled sketch. It will be of granite, and measure about 100 metres in length by 15 metres in width. On the parapets there will be 58 groups in bronze, all over life-size. Each group consists of two, three, or more figures. About 45 of these groups are completed in plaster, and a commencement has been made with the bronze casting. On the bridge there will also be four large groups in granite. No illustrations of any of the sculptures for the bridge are available.

The Fountain. Beyond the bridge, on a square granite platform, is a great bronze fountain bowl supported by six men. Round the fountain is a low parapet, square in plan, with 60 bronze reliefs on its outer side (Figs. 159 and 160). On the parapet are 20 trees in bronze, with figures among their branches (Figs. 8, 161-166). All the fountain sculptures are already in bronze, but they have not been erected.

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The Column. At the highest part of the park is the column, a granite monolith carved all over with figures. The monolith (Fig. 157), which weighs some 260 tons, has been erected in position, and is now being carved: about five more years will be necessary for this. No illustrations of the carving on the column are available. On the steps round the monolith are 36 groups in granite (Figs. 167-175). All the groups have been completed in plaster, and over 30 are already in granite.

The photographs at present available are few, though several illustrated articles on the fountain and the groups around the column have been published in Norway and elsewhere. I have reproduced here as many photographs as possible, but I realize how hopeless it is by such means to attempt to convey any adequate conception of the tremendous power of the assembled sculptures.

Nevertheless, in my endeavour to make as complete a survey as possible of the aims of modern sculpture, I felt that I could not lightly pass over so mighty a work, even though as yet unfinished. For Vigeland is one of the greatest sculptors who has ever lived: a man of the order of Michelangelo, and his work is the greatest sculptural complex, carried out by one man, of which there is any record in the history of the world.

Although, as noted above, the sculptures are well advanced, an immense amount of labour—modelling, carving and planning—yet awaits Vigeland. He therefore finds it necessary to keep the studios entirely closed against visitors, in order that he may find time to bring his scheme to completion. It is clearly his desire that the sculptures shall not be further shown or photographed until they can be seen in their proper order and environment, in the setting designed for them in the park.

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In view of the great responsibility now resting upon his shoulders, it is reasonable to hope that he may be allowed "to get on with the job" uninterrupted by visitors or correspondence. The work is being executed in granite and bronze, and should be available to all comers for all time. May we not leave the artist to finish it in peace?

In spite of the immense labour entailed by these works, Vigeland in recent years has found time to produce a long series of portrait busts, figure groups, and memorials. Fig. 176 is from the marble portrait bust of the Norwegian poet, Bjørnstjerne Björnson, now in the National Gallery, Oslo; and Fig. 178 shows the bronze portrait statue of Camilla Collet, the feminist. The statue is in the park near the Royal Palace.

Some idea of the splendour of Vigeland's achievement may be gained from the fact that it so impressed a hard-headed northern municipality as to induce it to incur the great responsibilities involved in the erection of the studios and museum; in the laying out of the park to Vigeland's design; and in the translation of Vigeland's models, several hundreds, into their final materials, granite and bronze. The museum alone cost £100,000 sterling. Plaster casts of all the artist's works will remain in the building, which will form a Vigeland Museum after his death. On the other hand, it should be on record that from 1918 onwards Vigeland has given to the City of Oslo all his works for Frogner Park, freely and without remuneration. Such a gesture honours both the artist who makes it and the city which receives.

CHAPTER XXII

(f) Life and Movement

CONSIDERATION of such a work as Milles's "Sun-sparkle" (Fig. 93) establishes the fact that on occasion the expression of life and movement is an artist's principal interest and care. We shall find also that for the expression of movement he relies, consciously or unconsciously, upon the line pattern upon which he builds his work. A copy on tracing paper of the main lines of the figure will make this clear. The expression of life is a more subtle thing. It seems to reside in an emphasis, an unexpected accentuation of interest, in some part of the figure. Just as the slightest movement in an otherwise motionless sitter will attract instant attention, so the unexpected movement of even so small a part as the eyes, in an otherwise quietly posed figure, may convert it into one of intense alertness. The vivifying effect of the slightly raised left hand in Saint-Gaudens's seated "Lincoln" (Fig. 7) has already been noted. In Milles's fountain figure, the artist has succeeded in expressing more life and movement than perhaps has any other sculptor since Carpeaux, whose "Dance," at the Grand Opera House, Paris (Fig. 63), was unveiled in 1869. I do not know of a more entirely joyous decorative figure anywhere in Europe or America than that of Milles. There are many other works whose creators have evidently gone "all out" in their search for the expression of movement. The robust swing of the dancer (Fig. 4), the concentrated energy of the bronco-buster

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(Fig. 179), alike make it evident that the expression of movement was the predominant motive in the sculptor's mind. Groups by Lambeaux, the Belgian sculptor, sometimes exhibit an almost Rubensesque exuberance of spirit. Meštrović, by his concentration upon the expression of the utmost possible physical and nervous energy, in his torso of "Miloš Obilić" (Fig. 181) and his equestrian group, "Marko Kraljević" (Fig. 79), has endeavoured to demonstrate the fervent patriotic spirit of his national heroes. The rhythmic sway of the marching columns in Saint-Gaudens's "Shaw" (Fig. 184), the shivering pause in Roger-Bloche's "Le Froid" (Fig. 126), are as evident as is the momentary rest of Kolbe's "Dancer" (Fig. 180), though in this last the artist's concentration upon movement is less than is his interest in the expression of life.

Crook's "St. Thérèse of Lisieux" (Fig. 177) is an excellent example of a gradual intensification of the movement from the feet to the hands and head. The lower part of the figure gives us a quiet fall of drapery, with but little hint of the dramatic intensity of the movement above. This is as fine as it could be. The line composition is, of course, elliptical, with many lines leading the eye up to the face, and they are well varied. The roses, the rosary, and the minor pleats in the dress give valuable relief to its greater folds.

Bénet's "Marche Funèbre d'un Héros" (Fig. 185) shows us the inspired musician sitting at his instrument. He stops with head lifted and hand upraised. We hear the drum, the steady tramp of the bearers, we see the eagles carried by, and we know that a great one is passing. The work is in the line of a fine French tradition. Its only defect is the figure of the spectator.

It is in the expression of life and character that Epstein's

LIFE AND MOVEMENT

best work has been done. His bust of "Conrad" (Fig. 20) in the collection of Mr. Muirhead Bone is a more "alive" work than ninety per cent of the busts in any art gallery. The feeling for life in this portrait, and in that of "Kramer" (Fig. 187) in the National Gallery, Millbank, puts them into a different category from that of an "academic" bust. The question whether the spectator *likes* the one or the other is of less importance than his recognition of the fact that the aim of Epstein was not that of the "academic" artist. As it was different their work cannot be directly compared, for *we can only usefully compare works belonging to the same category*. That *we* may *like* works falling within one category rather than another is a different question. It concerns the personal equation of the spectator: not that of the artist. Nor is it so directly connected with the quality of any particular work. Honest folk may take entirely different views in politics, in religion, or in art. But they may remain upon sure ground if they will but look to the foundations of their belief. In Epstein's "Visitation" (Fig. 182), there is an almost uncanny feeling of life, due, in part at least, to the apparently involuntary movement of the hands, so natural yet so informal. In Štursa's "Eve" (Fig. 189) the momentary pause, the natural, "unconsidered" pose of the head and hands, and indeed of the whole figure, give an intense impression of life. Troubetskoi's "Joaquín Sorolla y Bastida" (Fig. 5) also has this subtle quality of unexpectedness. In Gutfreund's "Commerce" (Fig. 124), the artist has cleverly seized a "moment of arrest" in order to suggest a scene of intense vitality. In Kafka's "Supplication" (Fig. 190), the *tempo* of the movement is slower, and we are able to observe the delicate beauty of the woman's figure, but always does the

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force of the appeal remain. The dominating feeling in Hartwell's "The Bathers" (Fig. 192) is that of balance—not an exact balance, for the movement has passed that phase—but the subtle balance of the unevenly held dark masses on either side of the head. In another second or two a more evenly distributed arrangement will become apparent, but at the moment chosen by the artist the life and movement in the boy's figure inhibit that more formal arrangement. There is a definite elliptical arrangement of the masses at the upper part of, and for the whole of, the composition, but the fine action and modelling of the boy's figure show that the artist did not confine his attention to a single aim. He took cognizance of several, and the work is the better for the breadth of his outlook.

We may close the chapter with Fig. 191, Štursa's "Wounded"—a man who is shot in the head and drops instantly. As a study of relaxing muscles it is interesting, but the artist seems to be requiring too much from a base to ask it to satisfy us that the figure can remain in that position indefinitely.

CHAPTER XXIII

(g) *Decorative Effect*

FROM time to time works are produced in which the decorative arrangement of the masses, or the decorative contrasts of the texture and colour, clearly take precedence over all other qualities whatever. That the sculptor should have given so much attention to this side of the work implies in him a certain feeling for architectural fitness, for colour, or for formal contrast: qualities which are not possessed by all sculptors. Indeed, a glance at the majority of the works exhibited in any art gallery is sufficient to prove that their makers have been so absorbed by other interests that they have given little or no attention to the work's relationship to its base, or its background; or to the decorative contrast of rich and plain, or large and small masses; or to its colour scheme. It is often a little piece of Nature, cut out, and stuck on a post.

As an example of the attention which may be devoted to the provision of a suitable background, we may consider Khnopff's "Sybil" (page 150) or a group by Frampton entitled "Mother and Child." Each sculptor had an intensely strong decorative sense, and, in order to ensure that a background of his own choice should always be available, designed and fixed a decorative panel behind the bust, with very happy results. Frampton's "Saint Mungo" (Fig. 183), at Glasgow, is a good example of the well-known arrangement in which a principal figure is supported by subordinate figures on each side. Here the arrangement of

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the principal and subordinate masses is good, and the variety of pattern most interesting. For example, in Fig. 186, wherever one looks, one will find a rich series of folds steadied and contrasted with broad, plain surfaces, and they themselves are tilted about at ever-varying angles. In this connection it will be well to notice



FERNAND KHNOFF : SYBIL

Michelangelo's treatment of a roundel at Florence (Fig. 19). The design is thought out from the point of view of a carver. There is a continual change in the tilt of the surface, and a great variety in the massing of the forms. All this, without any of that distortion of the normal human figure which is inevitable, if we are to believe the teaching and practice of some of our

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modern carvers. The example of Michelangelo will show us that a figure may be truly sculptural in its treatment and yet entirely normal in its proportions.

Now in Bourdelle's panels on the Théâtre Champs-Élysées, Place d'Alma, Paris (c. 1912), (Figs. 193 and 196), the decorative contrast of shapes and textures has clearly been the sculptor's primary interest. He has given us a great variety of texture: broad, smoothly-rounded limbs; radiating, grooved draperies; sharply cut zig-zags for hair, and so on. He has been so interested in planning these varied contrasting textures, and the places they occupy, that he has paid less attention to the naturalistic modelling of the surfaces. This work marks the beginning of the modern reaction against modeller's carving, against a treatment of stone which Bourdelle's master, Rodin, carried to its extreme limit (see Fig. 295). Bourdelle's panels are in stone, in the open-air, and at some distance from the ground: a certain roughness of surface is therefore admissible. Any lack of refinement in the outlines, or the carving of the figures and draperies, must be charged to the sculptor's personal account: it was not necessarily implied in the conditions of the problem. Since the War quite a number of panels have been designed on similar lines, one of the most notable being the "Rima" (Fig. 99), by Epstein (see page 97). It is clear that some of the opposition which this work aroused was due to the fact that to the English public—though not to the French—the sculptor's problem was unfamiliar. In Fig. 195, by Reynolds-Stephens, we have yet another solution, but with this difference—the work is modelled, and is to be seen close at hand. All the main planning of the lines and masses, and of the contrasts of texture, is faced here as honestly as in the Paris example. This

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work again proves that good design and rich contrasts of texture are compatible with refined drawing. Frampton used to say, "You should leave plenty of broad, plain spaces, then you can make your jewels as rich as you like." "Jewels" meant rich shadows, groups of folds, or other more elaborately treated passages.

To Reynolds-Stephens, and to others of the modern decorative school of sculpture, the actual colour of the materials employed in any work is a matter of the utmost importance. When a piece of sculpture is to be seen against a coloured background, its relationship to that background should be seriously taken into consideration. A white marble figure in an ordinary room shows up as a white patch, and a bronze may make a dark patch, as unrelated to its surroundings as a white marble cross or figure in an English churchyard. Now it is possible for a sculptor to so choose and combine his materials as to make his work fit in with an existing colour scheme, and to do this without overlooking other sculptural qualities. In "Guinevere and the Nestling" (Fig. 114), Reynolds-Stephens has combined bronze, coloured marble, ivory, precious stones, and mother-of-pearl, in an exceedingly harmonious manner. Again, bronze, coloured marble, and enamel are very successfully employed together in the "Sigurd," by Bayes (Fig. 197). Gold and ivory together are very delicately employed in Rivière's "Salammbô" (Fig. 97). In the Gallery of Modern Art, Prague, is a large panel, "Prague and Moldau," by Sucharda (Fig. 194). The work shows two figures in relief, against a background which represents the old town of Prague. The panel is of richly patinated bronze and coloured marble, with an onyx sky. It was thought out as a piece of rich, coloured

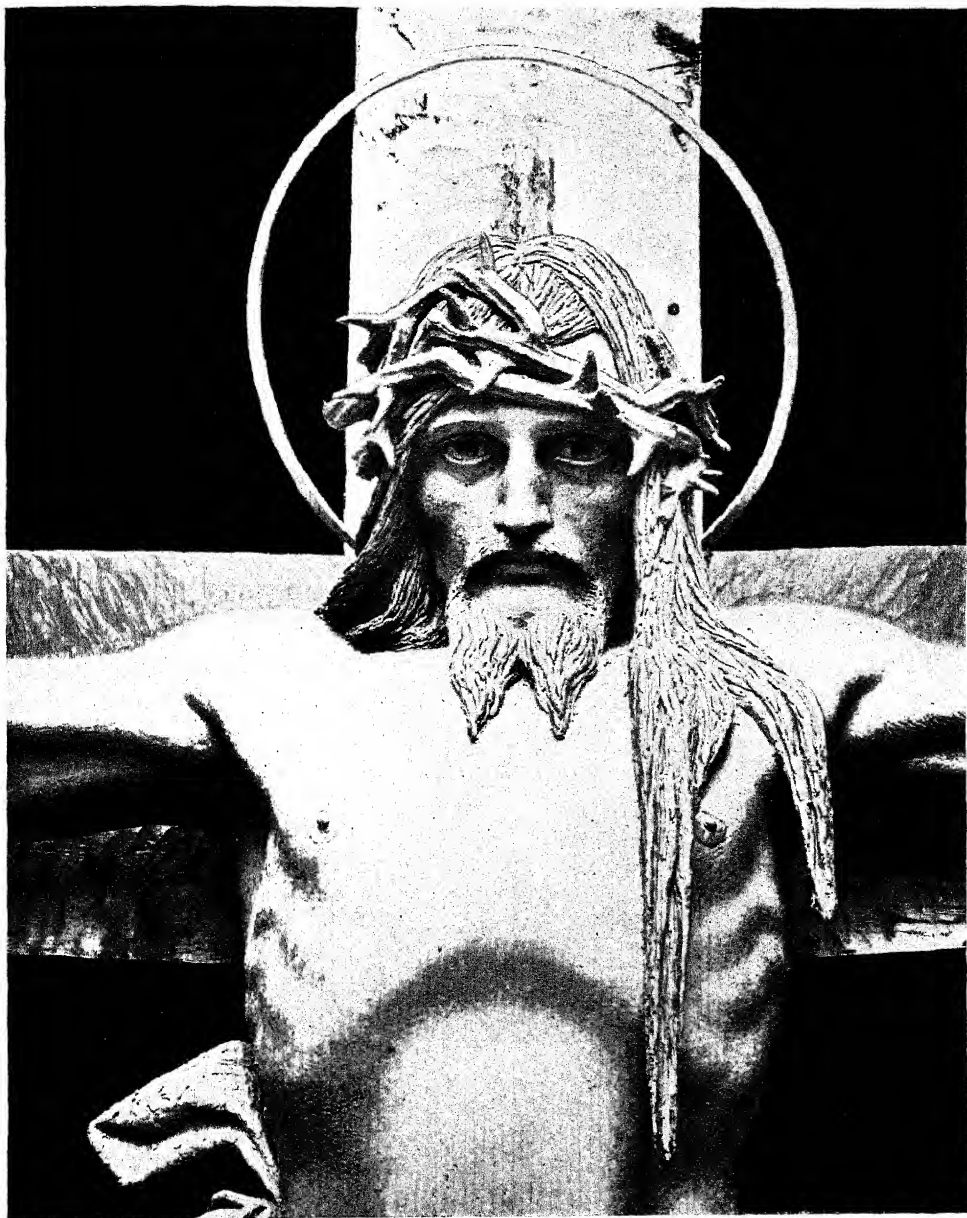


FIG. 11
SARGEANT JAGGER. CHRIST
(Bronze), Society of the Sacred Mission, Kelham
(Photo, *Special Press*)

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decoration, and is certainly a remarkably fine achievement. As an example of the "picturesque" treatment of a relief we may turn to the work shown in Fig. 149: its artistic descent from Ghiberti's gates for the Baptistery at Florence is clear. Klinger's "Salome" (Fig. 90), at Leipzig, is arranged as a central mass balanced by subordinate masses on either side, and is also an interesting example of the combination of several different materials in the same work. The same artist's "Beethoven" (Fig. 198), also at Leipzig, is a remarkable example of varied materials and coloured surroundings (see page 225).

The chain *motif* which is embodied in Goulden's fine design for the "Margaret Macdonald Memorial," at Lincoln's Inn (Fig. 109), gives a hint of that life of sympathy and helpfulness which the work commemorates. The sculptor has chosen to show us a charming group of youngsters, linked up to form, as it were, a frieze with background open to the sky; and in the centre is the figure of a woman, which dominates and steadies the line. This is a composition of the rarest kind, with fine grouping and silhouettes, a great variety in the movement and planes, and a true understanding of the purpose and possibilities of a memorial.

In his "Age of Innocence" (Fig. 201), Drury set himself the problem of making a decorative bust of a little child. To the work he brought all his knowledge of childish grace, of the decorative value of well-designed rich pattern in contrast with plain surfaces, his fine sense of line values, and excellent choice of materials. As a result he produced a bust which on its own ground is unexcelled by any other known to me. Again, in Frampton's "Enid the Fair" (Fig. 200), the grace of the fair sitter, her sensitively treated draperies, the slender lines of the

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base, and the delicacy of the lettering, combine to produce a work of the most exquisite beauty: one to which for dainty charm it would be difficult to find a parallel. Now if we look at the work of Rodin for evidences of this feeling for formal arrangement, or for decoration, we shall seek in vain. Indeed, I do not know of any evidence that he realized its existence. I have not seen his monument to "President Lynch" of Chile, but, as a decorative arrangement, that to "Claude Lorrain" (Fig. 112) is not a success. It is evident that to a man of Rodin's temperament, one to whom the study of the human form was almost the beginning and end of art, we should not look for this interest in design. The Central Hall of the Nordisk Museum, at Stockholm, is dominated by Milles's great figure of "Gustáv Wasa" (Fig. 202). The sculptor's aim in producing this work was not only to make a portrait of the father of his country, but one which by its decorative treatment, the richness of its material, and by its actual size, should form an adequate centre for the Hall which it was to adorn. The statue is of carved, gilded, and painted oak, and is over twenty feet high. It is a most successful solution of a difficult problem.

At Windsor, in a cold, grey, Gothic chapel, stands a monument which for fundamental brainwork, for wondrous wealth of imagery and skill of craftsmanship, for deep feeling and for sheer beauty of line and surface has never been equalled or surpassed: a work which stands alone in its feeling for power and for delicacy. It is the tomb of the Duke of Clarence, by Gilbert (Figs. 203, 205, 206). The work consists of a sarcophagus of Mexican onyx, surmounted by a recumbent figure of the duke; at his feet kneels a child, and at his head an angel with overshadowing wings. Surrounding the sarcophagus is

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a bronze screen of elaborate design, enclosing twelve statuettes of saints. These are some of the most beautiful "jewels" ever devised for the enrichment of a tomb. They are of bronze and silver, some with heads and hands of ivory. The illustrations give an idea of the general effect of the work, but, of course, without the charm of its colour. Gilbert is the founder of the English school of decorative sculpture, and here, as in the Piccadilly Fountain, and in countless other works, he shows the masterly quality of his figure work and his consummate skill in ornamental design.

By its almost exclusive use of monochromatic material modern sculptural practice has strayed far from that of other times, and some of its exponents even go so far as to lay a false trail. They assert that the combination of several materials in a single work belongs to the realm of the metalworker and the jeweller, and not to that of the sculptor. The entire falsity of this view is proved by the fact that all through history, until comparatively recent times, sculpture has been coloured. The description by Pausanias of the great Zeus at Olympia, a work upon which much of the fame of Pheidias rested, mentions among the materials employed for the statue and its base: gold, ivory, ebony, inlays of every kind of metal, precious stones, painted and sculptured (subordinate) figures, and enamel. The use of colour and of coloured materials in Roman and medieval sculpture was general. The works of Gilbert and his school are thus in the traditional manner: it is the monochromatic sculptor who has broken the tradition.

CHAPTER XXIV

(h) *Style, or the Personal Equation*

THE style is the man, but the man is what art and Nature have made him.

To produce biographies of eminent artists has been no part of my plan. The purpose of this review of contemporary sculpture is to make clear, as I could make clear in no other manner, the scope and importance of what might be called the personal equation in art. Such a subject obviously could not be treated in any general manner: necessarily it must be considered particularly, and with reference to particular works. The fundamental weakness in contemporary art criticism lies in the fact that it is concerned with personalities, their lives and opinions—rather than with works.

To the question: "Canst thou by taking thought add one cubit to thy stature?" we may reply: "Physical stature—no, but aesthetic—perhaps." Now it is a matter of common observation that we may recognize the work of certain artists at a glance. To what peculiarity might this point? Perhaps in part to their choice of subject, for all artists have their preferences, but more particularly to their manner of dealing with the subject—their treatment or design. The manner of one man is not that of another, for, just as his handwriting and personal appearance are different, so also is his aesthetic bias or character. The *manner* in which a thing is made constitutes its style, and from that do we deduce the man. But it must be obvious that if all

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sculptors tried to copy Nature as closely as possible, without emphasis or omission, their works would lack variety. Indeed, this is the basis of the usual charges preferred against the work of the life student in our schools of art, and against the academic sculptor—that each has copied Nature like a machine, and that there is no evidence of personal choice or style in his work. We have found, however, that sculptors do not try to copy Nature as closely as possible; they have other aims.

The public lives of artists such as Whistler or Irving, to name but two, may be described as works of art. For by deliberate choice and persistent effort, they cultivated an artificial personality, which in the course of time, in public at least, displaced the natural one. Or we may say that they set before themselves an ideal artist's life, and strove to attune their own to that design. In like manner an artist may deliberately train himself to work in a foreign or an archaic manner. Bourdelle, in his "Heracles the Archer" (Fig. 150), definitely tried to re-create the spirit of the sixth century B.C. A modern Frenchman (he had held a position of authority in Rodin's studio for many years) he could not have produced an archaic head like that on this figure except by definite choice. He was not "working from Nature" when he made it; he was deliberately designing in an archaic style. As an actor "makes up" to suit the role he is playing, so Bourdelle made up his Heracles for the archaic Greek part he was to play. There was no dishonesty in that. There is no dishonesty in the design of "period" furniture, but does the public realize that "period" sculpture is in the market? The ancestry of the same sculptor's "Vierge d'Alsace," at Niederbruck (Fig. 208), is clear. The statue shows that its sculptor had studied the Gothic masterpieces

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of his native land, and in their spirit had produced this work. These two figures make it clear that a sculptor, like an actor, may change his style on occasion. In his "Heracles with the Erymanthian Boar" (Fig. 209), Tegner demonstrates his reasonable employment of archaeological knowledge, together with his fine feeling for decoration. Again the sixth century B.C. has been laid under contribution, but the sculptor has wisely avoided the mistake of repeating archaic anatomical errors. Would that all his contemporaries showed as good judgment. The American sculptor Manship has done much neo-archaic work, and some of the most charming pieces of modern decoration have come from his hand. In his "Little Brother" (Fig. 210) and in "Playfulness" (Fig. 212) he gives us the beautiful lines of a young girl's figure contrasted by the chubby roundness of the child's, in combination with a treatment of the hair which sends our thought back to ancient Greece. In the "Faun and Dryad" (Fig. 211) again we feel the spirit of other days. There is, however, a modern fashion for pseudo-archaic crudity which has worked its devastating way to much notoriety. Its conventions are almost as rigid as are those of the schools which it affects to despise. The figure, "La Chanteuse Triste" (Fig. 207), by Gaudier-Brzeska, may be taken as an example of this fashion. Although as a carved figure it has some good qualities—compactness, for example: a quality not to be despised—yet it does not get very far. Consider its swollen jaw, its buttonhole eye and buttress nose. Yet these conventions; and others as valuable, are reproduced in its aesthetic descendants *ad nauseam*.

The influence of an artist's nationality is one which seems to have been almost overlooked in recent criticism, yet its effect

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upon style is profound. A Chinese or Japanese work of art is recognized as such at a glance, for there is something in the upbringing and the mental outlook of the artists of these races which colours their work profoundly. Měštrović is a Serb, trained in Vienna and Paris: his work shows the influence of the late Byzantine traditions of his native land, and that of his French contemporaries. Epstein was born of Lithuanian parents in New York. He has worked in that city, in Paris, and in London. Some of his work seems to be outside the "apostolic succession" of European art. The father of Saint-Gaudens was a Frenchman, and his mother Irish: may we not find in his life-work some evidence of heredity? Jönsson was born in Iceland, and the character of that country seems to be reflected in his works. Milles is a Swede, and in almost every piece of the work of his hand do we find some fine choice or turn which betrays his freedom from the traditions of other lands.

The death of Rodin, in 1917, removed from European and American sculpture its most potent influence for good and evil since the last classical revival. None of his followers was able to carry work much farther along his special line, for Rodin had pushed his researches into the "strivings of the flesh" about as far as they could go. The way was therefore prepared for a development in some new direction. Here was Maillol's opportunity. Overshadowed during Rodin's lifetime, he now came into his kingdom. After storm, peace. Maillol's more important figures are self-sufficient; they express no violent emotion; they take no vigorous action. They are placid, large, and calm. Unlike many of his followers, he retains some of that refinement of line which may always be found in the human form. Therefore in works such as "La Pensée" (Fig. 213) he may be said

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to be in the classic tradition. Bourdelle also has done fine work, but many of his smaller figures, such as those at Prague, are poor indeed. They are generally of exceedingly fat women, modelled without refinement, grace, or charm. His followers seem to use these as models. It is to be regretted that these sculptors have adopted a convention which prescribes heaviness of form as a desirable quality, but omits its necessary complement, with the result that we are oppressed by weighty crudities, deficient alike in proportion, life, feeling, character, or decorative effect.

In the work of Lehmbruck, we find distortion in the opposite direction. His "Kneeling Woman" (1911), at the National Gallery, Berlin, seems to have anticipated the modern craze for attenuation. It is the fashion of some writers on art to see in such wilful distortion evidence of great originality and aesthetic vision. I do not. Mestrovic also employs a similar device at times, but he is more arbitrary in the choice of parts to be distorted (Fig. 216). His countryman, Rosandić, shows us figures elongated to almost fashion plate proportions (Fig. 215). Here again I detect a lack of reserve in this arbitrary malformation of a human figure. An aesthetic reason for such an extension of the normal proportions might be found if the figure were to be seen in an extremely foreshortened position, i.e. at a considerable height from the ground. But I fear that the spirit which inspires such an effort as this proceeds from a misreading of tradition. The modern Serbian school has done much fine work, but it does not add to its reputation by such fundamentally unsound compositions. The next stage in the degradation of the human form brings us to Gaudier-Brzeska. Like some others of the younger generation of sculptors he was

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intolerant of the limitations of the human form. He wished to "create sculptural form," to build up fragments of organic form into a new synthesis. His most characteristic effort is the "Seated Figure" (Fig. 199). The result suggests a pathological specimen, a kind of sub-human monster—which some folk profess to admire. They claim that such a re-arrangement of forms is a new creation of form for its own sake. But to me this work suggests degeneration of form instead of re-creation. I miss also that characteristic refinement of line which is found throughout Nature, and reaches its highest power in the human figure. We all know the graceful curves of a fern frond when it is just unfolding its beauty to the light, and the charm of certain bone, shell and insect forms. Curves quite as beautiful and in infinite variety may be discovered in almost any part of the normal, healthy, human figure. This refinement seems to reach its highest point among the inhabitants of certain villages in southern Europe, and models from these places are frequently sought by artists. But it is not its curves alone, but the beauty of the relationship of the various parts of the body one to another, that has made the study of the human figure one of the most absorbing of the many problems of an artist's life. It is in this direction also that Gaudier-Brzeska's figure fails. The decrease in size from the larger masses to the smaller seems to be in an awkward series of jumps, while in the normal human figure the gradation moves more gently.

Bernard's "Water Carrier" (Fig. 217), in the Luxembourg, is well known. Its graceful pose, the suggestion of youth, and the delicate poise of the extended arm, draw us closer in pleasurable anticipation. But a disappointment awaits us. We look from her tubular neck, shapeless shoulder and misplaced

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breast, to her badly-constructed body, her heavy thigh and heel-less foot, and we realize that the artist has shown grave disregard for the refinement of Nature. This is not a case where a work is incomplete, or roughly sketched in and left. It was carried to completion in accordance with a fashion. Now there are quite a number of fashions by means of which an otherwise normal work may be enabled to stand out from its peers. Parts of the figure may be enlarged or distorted, as here; or they may be unnaturally reduced, as in some of Lehmbruck's figures; or parts may be arbitrarily broken off. Rodin's "The Muse" (Fig. 52) is an example of such a senseless mutilation. I affirm that such treatments are definitely inartistic, for they suggest to us, not that the artist has any special insight which other folks have not, but that, fearing that the work will fail to attract attention on its merits, he will enforce attention even by a mighty bang upon the drum. This is not art, but—advertisement.

The four busts shown in Figs. 214 and 218 give us successive stages in degeneration. They take us far, though even that shown first has little to recommend it. The figure is by the same artist, Matisse. Perhaps the following conversation between a well-known art critic and a friend of mine, noted down at the time, may prove illuminating. My friend: "What about these busts?" Critic: "Isn't this last one magnificent? Isn't it horribly alive? Doesn't it make one feel that one should be laying little offerings in front of it?" My friend: "Like a Polynesian idol?" Critic: "Yes. You see in each he has discarded more and more, and the curious thing is that the more he discards the more lifelike it becomes, till there is nothing but life left. Just see how magnificently it holds together, how

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wonderfully the masses are related to each other, and what a force and intensity there is in it!" I cannot rise to these heights.

Brancusi (Fig. 9) is able to suggest character and emotion without any attempt to reproduce natural form. He is certainly amusing, and we are glad to meet a man with a sense of humour. Nearer to Nature is Palavičini's "Don Quixote" (Fig. 220). Here the character of the modelling is as bizarre as was that of the knight himself. In the work of Modigliani (Fig. 219) the suggestion of the form of the human body, or of its movements, is attained by non-natural means. There is no direct copying of the shape, but there is sometimes in the works of this school a suggestion of its movement.

The next four pictures illustrate some of the work of the Italian Futurists. The first (Fig. 221) shows forms derived from a study of some of the planes of the head, associated below with other shapes which seem to be a simplification of those planes. Above is another group of yet simpler forms, characteristic of wrought iron. The artist has thus in a single work combined three different groups of forms, which are related to, and contrasted with, each other. It is not easy to understand why he set himself this problem, but an artist is free to choose any problem that interests him. If we do not like his choice or his solution we may pass on. Another problem by the same artist, entitled "Lignes-forces d'une bouteille" (Fig. 222), shows us shapes developed from a broken bottle, or perhaps a series of broken bottles. Yet another problem attacked by the artist is that called "Formes uniques de la continuité dans l'espace" (Fig. 223). In this work we have a series of forms, not directly related to anything in Nature, but which when combined make an interesting pattern of light and shade. The work may be compared

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with Belling's "Triad" in Berlin (Fig. 2). Depero's "Steel devil" (Fig. 224) has certain characteristics both of humanity and of steel. Perhaps it is a little too much like a mechanical toy to be reckoned a pure work of sculpture—but who is to draw the line? It has a certain aggressive suggestion of movement without any definite copying of Nature. Indeed, consideration of the titles of works shown at a recent Futurist exhibition, "Dinamismo plastico"; "Introspezione polidimensionale"; "Sintesi della sensibilita meccanica"; "Analogie cosmiche"; and "Dinamismi futurista"¹ shows us that the expression of movement and of some psycho-mechanical problems has an interest for this group of artists; but often their works are rather out of touch with life.

That suggestion as opposed to realization makes an emotional rather than an intellectual appeal is an axiom that deserves consideration. Much of the old controversy between academic art and impressionism turned upon its interpretation. Rodin fully understood the importance of a concentration of interest upon some chosen part or parts of a work, to the exclusion of others, with which he might deal very summarily, or even leave entirely undeveloped. If we turn to Meunier's "Fire-damp" (Fig. 225) we may calculate how much the group would have gained had it occurred to the artist to veil the greater part of the body of the stricken man. Then, the pathetic figure of the woman would have made its appeal, undisturbed. We do not wish to be assured that the victim had the correct number of toes, or even that it was upon a finely built man that the gas did its deadly work. The essentials of the tragedy are not in these details, and, indeed, they are irrelevant, and

¹ These titles gain nothing by translation.

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better omitted. An impressionistic treatment leaves room for the workings of the spectator's mind upon the subject suggested by the artist: the complete working out of all details may prove a hindrance to his imagination.

The group by Jönsson (Fig. 228) illustrates an Icelandic story of the night-troll who, while attempting to carry off his prey, is caught and defeated by his enemy, the "Dawn," at whom he shakes his fist. The lines and mass of this powerful figure suggest the piling up of the dawn clouds above the little group of men's dwelling-places. Again are we made to feel the strength of that horizontal line. But few indeed are the artists who could summon up so powerful a figure as this.

"In the Hands of the Trolls" (Fig. 227), by Jönsson, is a very interesting example of a composition in which triangular forms play the leading part. The artist has, however, balanced these forms by the introduction of plenty of curved lines, and has provided a valuable contrast of texture in the broken surface of the net. The strength of the straightened arms is emphasized by their sudden turn at the wrists. "The King of Atlantis," by the same artist (Fig. 204), is another composition based almost entirely upon the triangle. The group is triangular also in plan, for the hindquarters of the two bulls are close together. Jönsson, more than any other sculptor whose work I know, understands the aesthetic value of the straight line, employed either horizontally or vertically: here we have a good example of the former. Jönsson has also great imaginative power, and has succeeded in infusing his works with the poetry and something of the character of his native land, where long stretches of level country are interrupted by sudden chasms and precipices.

We find then that the personal equation of the artist (natural

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or acquired) has a profound influence upon the subject and style of the work he produces. It may give it a bias in any direction, by influencing his choice of subject; by influencing its treatment in the direction of impressionism, or distortion, or archaism; or towards unusual emphasis upon some special line pattern or effect. By it one man's work is made different from that of another, and it is for that reason valuable to us as an enlargement of our experience.

We have now dealt with general considerations and with sculpture as a whole. Let us next turn to consider certain typical problems, the solution of which is attempted by sculptors, and first the treatment of the equestrian statue.

PART III THE SCULPTOR'S TASK

CHAPTER XXV

The Equestrian Statue

NINETY out of a hundred of the equestrian statues of the world are of kings or warriors. Though from Renaissance times, and earlier, myth or legend on occasion provided another theme, the ruling prince or warrior held almost exclusive possession of the field until our own times. Now the company is more varied.

The earliest civilizations provide us with but few equestrian groups. The later kings of Egypt and their nobles rode in chariots to war or to the chase, and were frequently pictured on the monuments as engaged in those pursuits: but it was not the fashion to ride on horseback. In the Metropolitan Museum, New York, however, there is a small painted wood equestrian group (not of a king) dating from the 17th-18th dynasty (Fig. 232): but representations of mounted men are rare.

The Sumerian civilization, contemporary with that of the first Egyptian dynasties, flourished in the lower Euphrates valley, a country almost without stone or suitable wood for carving. Contemporary records show that sculptors' materials were generally imported. Few large carved works were produced, and no equestrian groups are known. The Babylonian kingdom succeeded the Sumerian, and in its turn fell before the

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power of Assyria. The centre of Assyrian civilization, the upper valley of the Tigris, is a district in which, from early times, alabaster and limestone have been quarried. The works of Assyrian sculptors may be found in many museums. The majority are reliefs which illustrate the achievements of the king or his warriors, who are frequently represented on horse-back. But again, no equestrian statues are known. Neither the Minoan civilization nor the Persian has left us any important group.

The true birthplace of the equestrian group in the round seems to have been Greece. Works in relief were made throughout the whole course of Greek art, and from quite early times groups in the round were fairly numerous. In the Acropolis Museum, Athens, there are fragments of a dozen equestrian groups all dating from before 480 B.C.

From the Mausoleum, fourth century B.C., comes a fragment of what is probably the finest equestrian statue produced in Greek times. Certainly no finer group has come down to us. Enough remains to prove how grand a work was this (Fig. 233). The treatment, the action, the skilful manner in which horse and rider are combined to form a single unit, spiritual as well as physical, prove that their maker was one of the great sculptors of the age. Shall we not call him Skopas? ¹

Rome has left us a fair number of equestrian groups, the finest of which is the " Marcus Aurelius " (Fig. 316). It is the earliest large equestrian group in bronze which has survived. With the " Gattamelata " of Donatello (*c.* 1453), (Fig. 235), and

¹ The Mausoleum of Halicarnassus was held by the ancients to be one of the Seven Wonders of the World. Skopas, one of the greatest and most enterprising of Greek sculptors, is known to have been employed upon the work. He was famous for his animal groups.



FIG. 12

ALFRED DRURY. SIR JOSHUA REYNOLDS
(Bronze), Burlington House, London
(Photo, O. F. Drury)

THE EQUESTRIAN STATUE

the "Colleone" of Verrocchio (1498), (Fig. 236), it forms a trio of great works—a very precious legacy from classic and medieval times. Whether, as is commonly held, these works are the greatest equestrian statues in the world, we shall presently examine.

It is difficult to make an accurate estimate of the number of equestrian statues in existence: they are not to be found in every city. My own index at present contains over 750 groups, and of these the greater number are known by personal inspection or from photographs. There must be many other such works extant, but enough are available to afford a fair basis for criticism.

Now, when a few hundred sculptors set out to solve what, on its broadest lines, is the same problem—how to model the rider and his horse—a certain monotony in the result would not be surprising. Yet, though the multitude of statues seem to fall naturally into a few main groups, the variety attained is amazing. But the more important classifications are those of aim—differences of aim on the part of the sculptors themselves. We may discuss these differences under the following heads.

Works whose principal characteristic seems to be—

Naturalism, and the study of character.

Some decorative quality.

Association with accessory figures.

The expression of movement.

The expression of dignity and power.

Then it may be convenient to consider shortly the placing of the various works, their fitness for the position chosen; and finally to see whether it may be possible to arrive at any general conclusions.

CHAPTER XXVI

The Equestrian Statue (continued)

NATURALISM, AND THE STUDY OF CHARACTER

THIS is by far the largest group, for, when a statue is to be erected in honour of a national or local hero, the one outstanding desire of the majority of those concerned in the commemoration is that the statue shall be like the man, that a true representation of the great one as he lived shall go down to posterity. In the majority of cases a lifelike portrait is all that is asked for or expected from the sculptor: and generally that is all that is given.

It would be a thankless, and indeed a hopeless, task for anyone to claim that among the world's equestrian statues one stood pre-eminent in its likeness to its hero. It must be admitted that there are many excellent portrait groups. But for a work of art naturalism alone is hardly a sufficient aesthetic justification. An exact copy of the hero and his horse is not necessarily a work of art, though in many equestrian groups nothing more seems to have been attempted. Art implies choice: that the sculptor has a choice between doing the work this way or that, and that for some aesthetic reason, sufficient to his mind, he rejects one course in favour of another. The artist chooses one pose instead of another: he emphasizes one feature at the expense of another: he strengthens a line or widens a plane because it will the better produce the effect which he desires. The *effect* which he desires—that is his aim, an effect—not a portrait, though it may include a portrait.

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One feels that a work reaches a higher level when one can see in it not only a portrait—the likeness of the man—but something of the spirit that inspired him. Lukeman's "Francis Asbury" (Fig. 237) is not only a fine portrait of the man himself, but also an example of one, who as a circuit rider or traveling preacher, humbly went about his Father's business. Frémiet's "Jeanne d'Arc" (Fig. 239) is not just a portrait of the maid as she might have been, but the very embodiment of the spirit that inspired her beloved France. Thornycroft's "Edward I" (Frontispiece) is not only the portrait of a king, the wise, prudent, vigilant ruler of England, but the ideal representation of that steel-clad knight of chivalry, the Crusader.

In the garden of the Hirschsprung Gallery, at Copenhagen, stands Bonnesen's "En Barbar" (Fig. 230), a barbarian chieftain, with shield on back, and heads of his enemies slung at his saddle. He sits up fearless and erect—a warrior. Berlin is full of equestrian statues, but almost the finest of them all, because it is entirely natural and unaffected, is Hosel's "Hun" (Fig. 229). He is reining in his horse on seeing a skull upon the ground. Again, Dallin's Indian subjects are absolutely typical examples of truth to life. One may instance here his "Medicine Man" and "The Signal of Peace" (Figs. 10 and 238). They are splendid character studies.

CHAPTER XXVII

The Equestrian Statue (continued)

DECORATIVE QUALITY

THE works considered in this group show less evidence of the study of character than do those in the group discussed above. But much more attention has been given to the arrangement of the different parts to form a decorative whole. Indeed, the works have been thought of primarily as a pattern, an interesting arrangement of lines or masses—as a decorative achievement. When Frémiet made the great “St. George” group (Fig. 241), which forms the principal feature in the central hall of the collection of the City of Paris, he was thinking less of the natural probabilities of the fight, or of its dramatic possibilities, than of his need to make a group, tall in comparison with its width, which would look well from every point of view—a group in which the lines would combine to form everywhere an interesting pattern. In the end he was able so to tie up the lines of his composition into a kind of great S within an oval that from whichever point of view the group is seen the three figures are indissolubly bound together in a kind of inevitable unity.

A similar problem has been most successfully solved by Hussmann in his “Dying Amazon” (Fig. 240). Apart from the beauty of the woman’s figure, the most notable quality of this work is the skilful manner in which the sculptor has blended the lines of the horse and its rider. The woven pattern of

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curved lines is contrasted with and steadied by the vertical stroke beneath the horse's belly. The principal lines "follow on" and produce a most interesting design: a complete and beautiful solution of the problem attacked.

A parallel but much more difficult solution is that achieved in the "Sigurd," by Bayes (Fig. 197). Here are not the smooth, suave lines which have been observed in the two previous groups, but the sculptor has employed a series of straight lines or angles with which to attain his end. Note, for example, the series made by the vertical line below the rider's knee, the flap which crosses his knee, the back of the horse from saddle to tail, the vertical offside leg of the horse, its near leg, the horizontal edge of drapery below the rider's foot, the near foreleg of the horse, the line of its throat, of its head. Again, note the great S curve of the rider, which one may see as a curved line, or as built up of a number of straight lines. See how the little flap of drapery behind the rider's shoulder helps the line round. And, lest the curves become too restless, note especially the skill with which the sculptor has brought in a series of vertical and horizontal lines to contrast with the curves and to steady the whole work. There is probably no other equestrian group extant which would better repay a prolonged study of its composition. So far as I can judge, as a decorative composition, the "Sigurd" of Gilbert Bayes is unsurpassed by any other equestrian group in existence.

In this connection it may be observed that the absence of vertical and horizontal steadying lines in most naturalistic groups is one of the principal reasons for their lack of satisfying power. The spectator recognizes in them an attempt to provide, as it were, a snapshot from Nature, a rider who may

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"move on" at any moment, and the spectator is not asked to think of him in any other manner. There is something rather casual in such works, and they seem to have very little relationship to their pedestals: one wonders why that horseman got into that uncomfortable position.

At the summit of the Reichstag building, in Berlin, to the right as seen from the Brandenburg Gate, are two equestrian warriors with lances. Their sculptor has kept their lines quiet and decorative, for he realized that naturalistic groups placed in that position would not have seemed fitting, nor would their lines have composed well with those of the building. He has been entirely successful.

Above the doorway of the Church of St. Maria Antica, at Verona, stood one of the most decorative equestrian groups produced during the Middle Ages (Fig. 243). Owing to the ravages of time, the original group is now in the Museo Civico, and its place at the church is taken by a modern copy. It represents Can Grande della Scala, ruler of Verona in the early part of the fourteenth century. The sculptor, one of the Campionesi, had noted the decorative value of the helm when slung behind the shoulders of a knight, and of the drapery worn by the war-horse of the period. Now, one of the difficulties which beset the sculptor of an equestrian group is the thin effect of the horse's legs as seen against the sky. Any mass seen under these conditions looks thinner than it would if seen against a dark background, for the light seems to creep within the outline, making all the forms poorer than they are in life. Sculptors often overcome this difficulty by making the thinner parts of the leg perhaps two inches larger than normal. The sculptor of the Can Grande group used drapery to effect his

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purpose, and succeeded in making a very interesting and decorative composition. Fig. 120, a "Knight upon his War-horse," by Bayes, shows a modern treatment of a very similar theme. The artist has succeeded in producing a work instinct with sculptural feeling and with romance.

CHAPTER XXVIII

The Equestrian Statue (continued)

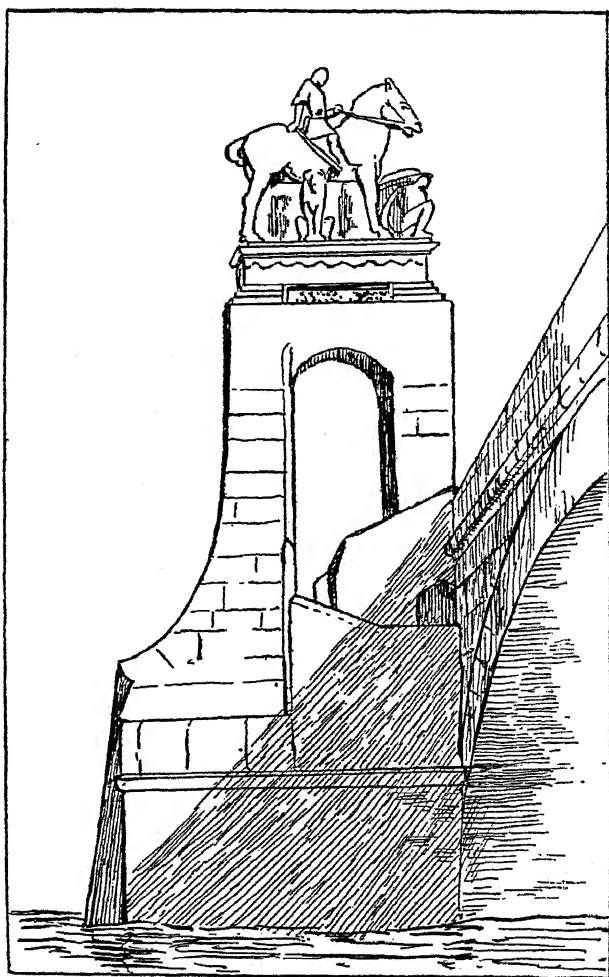
ASSOCIATION WITH ACCESSORY FIGURES

FROM the time when sculptors first made equestrian statues in the round, the open space beneath the horse's body has always provided this problem: Shall it be left open, or shall an attempt be made to fill it? From the point of view of pure naturalism it may be left as a gap—a hole. But sculptors as a rule are rather shy of leaving holes through their work, particularly near the lower parts. They prefer a more compact mass. Again, if the material employed is marble, as in many ancient groups, the horse's legs alone are not strong enough to support the mass above with safety; so some additional support is necessary. Thus we find in ancient art, and indeed in art all down the ages, equestrian groups in which the sculptor has placed a stricken enemy upon the ground beneath the horse, to reduce the gap and to strengthen the work; or the support may take the form of a tree trunk, or bush, a rock, a column, or some other figure or device.

Examples of figures employed for this purpose may be seen in Rome, Copenhagen, Warsaw, and other cities. At Munich there is a large group by Wrba, erected in honour of Otto von Wittelsbach (page 177). It is unusual among modern equestrian groups by reason of its material—stone. To strengthen the lower part the sculptor has placed a crouching warrior in front, and a seated lion beneath the horse's belly; and they admirably

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fulfil their purpose. Nevertheless, the work as completed looks heavy rather than powerful. At Lyons there is a fine stone



GEORG WRBA: THE WITTELSBACH MONUMENT, MUNICH

statue of "Jeanne d'Arc" by Chorel, in which the whole space between the horse's legs is kept solid. At Algiers there is a colossal equestrian group in stone, in which three mounted men

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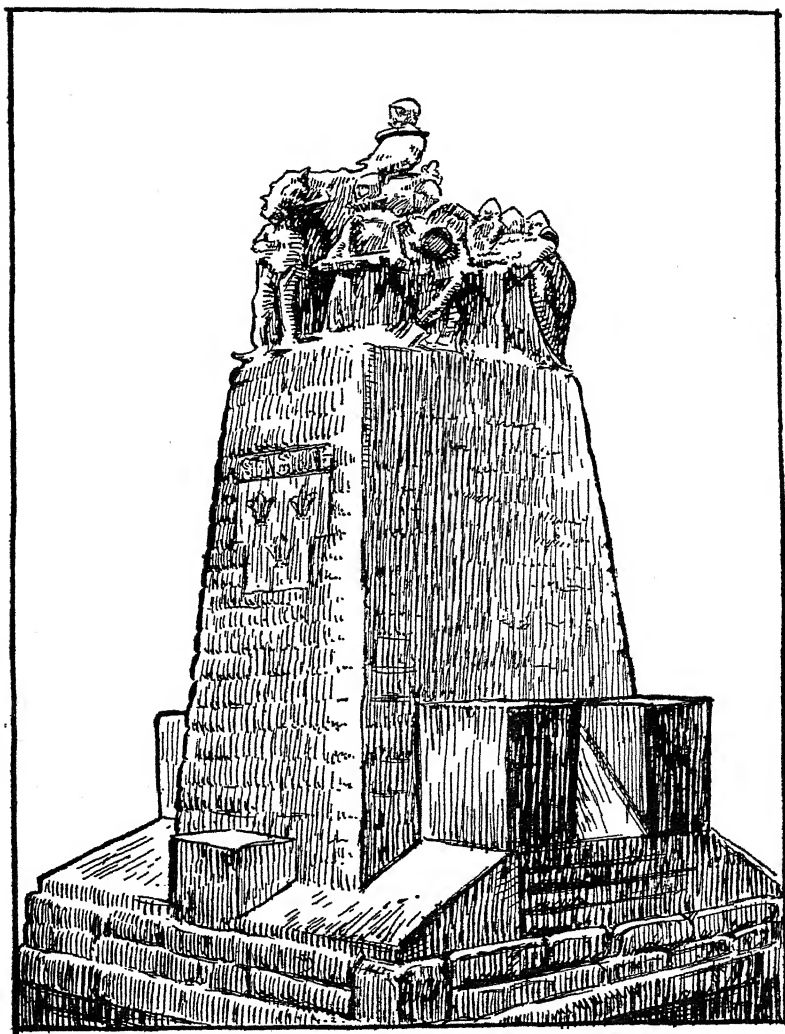
hold at arm's length above their heads a slab which bears the body of one of their comrades: a most impressive work. It is by Landowski and Bigonet.

The weakness in the lower part of a work may be overcome in a much more subtle manner. On page 179 is a group, by Milles, which drew me from England to Upsala, in Sweden. It represents Sten Sture, the Swedish liberator, on horseback, surrounded by his peasant army. There are eleven men and a horse in the group, which, upon the appropriate and decorative base first designed for it, seemed to be one of the most original and effective groups ever produced—bold, sculpturesque, and dignified. A work of this magnitude was naturally some years in preparation, during which time a number of different sites were suggested for it. Eventually, it was placed upon a lofty tower upon a hill near Upsala, where, towering above the tree tops, it may be viewed for many miles around (Fig. 245). But alas! its details cannot be seen.

“The Spirit of the Crusaders” (Fig. 242), a bronze group on the Paisley War Memorial, by Meredith-Williams, has a finely-managed contour, a sturdy mass, and a true feeling for movement.

We have learnt that an equestrian group does not always consist of one man and one horse only. Often the nature of the subject implies association with another figure. St. Martin and the Beggar, St. George and the Dragon, are subjects which require the third figure for their completion. There are many groups in which hunter and quarry are represented; or moments of peril seized upon by the sculptor, when the horse and its rider are themselves attacked by beast of prey or human opponent (Fig. 231). Again there are works such as that by Bonnesen, at

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CARL MILLES: SKETCH FOR MONUMENT TO STEN STURE

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Copenhagen, where a raiding Hun has a Chinese captive with him in the saddle, and the third figure is an essential part of the scheme (Fig. 247). In Lalaing's fine group, at Brussels, entitled "Wrestlers" (Fig. 248), a fourth figure is, of course, necessary. In Borglum's "Mares of Diomed," at the Metropolitan Museum, New York, the group is composed of five horses and one rider. Among the sketches preserved at the National Museum, Stockholm, is one by Larcheveque, a Frenchman who worked in Sweden in the seventeenth century. The model represents Gustav Adolph, the ablest of the Swedish kings. By his side rides a figure of Fame, who places a wreath upon the head of the king. The idea is one characteristic of the period. In the studio of the sculptor, Šaloun, at Prague, I saw a model of the monument to be erected in commemoration of the union of the two races, the Czechs and the Slovaks, as a result of the War (Fig. 249). The sculptor has embodied this theme in a group of two horsemen bearing between them a great wreath. It makes a very effective composition. Again, at Copenhagen, in the Hirschsprung Collection, is an interesting work called "Life and Death," by Bonnesen. Death is an old man with a scythe, riding a tired horse, whose head and tail droop with weariness. Life, a cheerful youth with bow in hand, bestrides a young and lively horse, which holds its head high. The contrast between the two equestrians is admirable, and they have a true spiritual relationship which holds them together (Fig. 246).

There are in existence a number of groups in which, standing beside the horse and its rider, is a third and sometimes a fourth figure. Such an addition to the group may on the one hand do much to increase its interest for the spectator, but, on

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the other, it adds considerably to the sculptor's problems. At Magdeburg, the monument to Kaiser Otto I is a medieval example of such a group. In Paris, near Notre-Dame, is an equestrian statue of Charlemagne. Roland and Oliver, his champions, one on either side, lead the Emperor's steed. Again, at Poysony, Hungary, is a group by Fadrusy, of the Empress Maria Theresa with two warriors. A similar group at Madrid, by Oms, shows Isabella the Catholic attended by two officials. And at Kansas City is Proctor's "Pioneer Mother," with her husband and an old trapper guide on either side of her horse. It is a fine group.

The national monument to the Kaiser Wilhelm I, at Berlin (1897) (Fig. 133), is a very important example. Here, before an Ionic colonnade is a large equestrian group of the Emperor, led by a figure of Peace. The conception is a fine one, but its execution is marred by the restlessness engendered by the many subsidiary groups, which intrude upon every view of the work. It would appear that the sculptor, Begas, did not know where to leave off, but kept adding a symbolic figure here, a trophy there, until the composition had sustained a serious loss of dignity. His Germania, led by two Genii, on the summit of the Reichstag building, though placed rather high for convenient inspection, seems to be a finer work. A hundred feet in front of, but forming part of, the great memorial to Cervantes, by Valera, at Madrid, is an equestrian group of Don Quixote attended by Sancho Panza upon his donkey. They form an excellent pendant to the immense mass of the principal work.

In New York, at the entrance to Central Park, stands Saint-Gaudens's "Sherman" (Fig. 234). The head is a magnificent character study, modelled from life, and the figure is full

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of fiery energy. By the horse's shoulder moves a winged figure of Victory. Though all New York's traffic goes roaring by, there is no incongruity in the presence here of this ethereal figure, for the sculptor has been able to convince us of the intrinsic truth of his vision. I regret the slenderness of some parts of the work, notably the horse's legs, which make the group appear rather thin against the sky. But nevertheless it is a very great achievement.

CHAPTER XXIX

The Equestrian Statue (continued)

THE EXPRESSION OF MOVEMENT

“He used to quit his charger in a parabolic way” (KIPLING—*Ahasuerus Jenkins*).

THERE are some sculptors who feel that any group which does not express a fairly energetic movement is lacking in interest. The quiet pose of a horse standing at rest is not for these men: they wish for life and action. Now, vigorous action is not a very difficult thing to obtain. For example, one may make the horse rear upon its hind legs. This attitude has a very long artistic pedigree, for the pose has been a favourite one with sculptors all down the ages. It may be found in many Egyptian reliefs, and in examples from Crete, Assyria, and Greece. As an example of the favour with which the pose was looked upon, we may remember the frieze from the Temple of Artemis Leucophryne, at Magnesia, about 200 B.C., now in the Louvre, in which a battle between Greeks and Amazons is represented. Of the 71 horses depicted in the composition, no less than 68 are rearing. The great equestrian from the Mausoleum (Fig. 233) shows that a Greek was not afraid to attempt such a group in the round in marble.

In modern times the pose was employed for the first time on a large scale by the sculptor, Pietro Tacca, a pupil of Giovanni Bologna, for the statue of Felipe IV, at Madrid. It has been said that the idea for the pose was suggested afresh by an

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exercise common in the Spanish riding schools. Since Tacca's time, the rearing horse has appeared in many places. There are examples at Copenhagen, Leningrad (2), Edinburgh, Vienna (2), Washington, Paris, Rome, Dresden, Turin, etc. But I find in most of these works a certain lack of unity between the horse and its rider. Seldom does the latter play his part with any enthusiasm: perhaps he is more interested in keeping his seat! Nevertheless, there have been sculptors who have conquered all difficulties. For example, Bitter, in his fine "Standard Bearers," at the Buffalo Pan-American Exhibition; and the Rochets, in their dashing "King William I," at Falaise, in Normandy (Fig. 244), display a complete grasp of the problem and attain excellent results. Yet in the latter group, as in so many naturalistic works, there is a lack of unity between the group and its pedestal. It is very difficult to make a vigorous action in the group harmonize with a pedestal designed on architectural lines; the horse seems likely to step off. In quieter poses, particularly in those of a more decorative character, such as the "Edward I" (Frontispiece) and the "Knight on his War-horse" (Fig. 120), the relationship of the group to its pedestal has been borne in mind with happy results.

One cannot but have a shrewd suspicion that the favour with which the rearing horse has been looked upon by sculptors has been due principally to their interest in the mechanical problem of balancing the horse and rider upon a narrow support: but the problem stated thus is hardly an artistic one. Such a criticism could not be made regarding Proctor's "Bronco-buster," at Denver, Colorado (Fig. 179), for the bucking horse is the true subject of the group, and the pose a characteristic one.

As anyone who has watched a race knows, the horses' feet



FIG. 13
EUGÈNE BÉNET. RACINE

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seem barely to touch the ground, so swift are the movements. The problem of support is therefore a difficult one. Hussmann has made an exceedingly skilful attempt to solve it in his group "Finish" (Fig. 251). He has poised the large mass upon a very slender support, but it is well balanced, and is a more skilful solution of the problem than any other I have seen. On the other hand, the aim of Volkerling's group, at Leipzig (Fig. 253), seems to be an attempt to support a heavy mass in the worst possible way.

Utsond's "Helfaerden," at Oslo, represents the Steed of Death which carried souls to the Lower Regions. The horse is galloping downhill, past a great rock, with all four legs off the ground. The weight is ingeniously supported at the point where the horse's side touches the rock. So naturally is this done that hardly a thought of the mechanical problem overcome arises in the mind. From this point of view the work is completely successful. Again, Kafka's "The Foal" (Fig. 252) shows an entirely characteristic and joyous pose.

Many of the works of Borglum indicate the sculptor's deep interest in life—in the seizure of momentary action. His "Captain O'Neil," at Prescott, Arizona (Fig. 254), is a good example, and it is a fine character study also. The "Pioneer Monument," at Denver, Colorado, by MacMonnies, is a spirited representation of momentary action. But as a mass it is not happy on that pedestal (Fig. 256). Movement as energetic as this seems to require a closer touch with Mother Earth. A similar comment might be made on the O'Higgins Monument, at Buenos Aires (Fig. 255). The magnificent artillery groups in Shrady's "Grant Memorial," at Washington, seem to have room in which to manoeuvre. We do not feel that they will

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hurl themselves from their supports; yet finer or more vigorous action could hardly be conceived.

Sinding's "Valkyrie" (Fig. 100) may be considered primarily as a study of movement based upon a line pattern. Just as in the Perpendicular style of architecture, a series of vertical lines is repeated *ad infinitum*, so that as the eye is led upwards a sense of aspiration comes to the mind, so here a particular hook-shaped line is the key to the pattern and the movement. Sinding wished to suggest the wild rapture of these warrior-maidens, the Choosers of the Slain, who rode even upon the storm-clouds. He found the motive which he sought in something familiar to us all. Go out into the storm and see how man and beast lean up into the wind, while hair or draperies stream to leeward. Then look at Sinding's "Valkyrie" and see how he has used a line suggested by that stress of movement. The line formed by the back of the rider's head and her long hair is repeated again and again throughout the work. One may note it even in the relationship between the horse's foreleg and its neck. It suggests the effort of the storm to carry everything along with it, yet not unopposed.

"At the End of the Trail," by Fraser (Fig. 117), proves that there need be nothing dramatic in the pose chosen by the artist. We have but a tired man on a tired horse. But what a world of weariness is there in that bowed figure. Outside the Museum of Fine Arts, at Boston, is Dallin's "Appeal to the Great Spirit" (Fig. 113). The still, tense pose of the red man, presented without dramatic action, and free from any distracting detail, makes an instant appeal to us also.

Hussmann's "Last Curve" (Fig. 226) carries us in spirit back to the ancient world, and we feel something of the heat

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and dust of the arena, and the thrill as the chariots go thundering by. The same sculptor's bronze of the fastest trotter in Europe, "Walter Dear" (Fig. 250), is as beautiful a study of a horse as I have ever seen. As the last work of this group we have Watts's "Physical Energy" (Fig. 259). The rider reins in his steed and shades his eyes from the sun, while he looks long over the distant prospect. The work is a symbol of the body and soul of a man, who, having overcome difficulties and dangers by the way, yet, as from a hill-top, sees the unknown stretching far into the distance, and faces it undismayed.

CHAPTER XXX

The Equestrian Statue (continued)

THE EXPRESSION OF DIGNITY AND POWER

THE twin qualities of dignity and power are almost the rarest and most elusive of all those attainable in art. We may go to many an exhibition and look in vain for any example of that majesty and strength which we seek. Yet if we look back to the past we shall find that they are not quite unattainable. The splendid seated figure of Khafre (page 189)—builder of the second of the group of great pyramids at Giza—carved in diorite some forty-eight centuries ago, and now in the Museum at Cairo, tells us that for their attainment we must look to a restrained simplicity of pose, and a freedom from frivolous or distracting detail. The “Moses” of Michelangelo, and Saint-Gaudens’s “Lincoln” (Fig. 7) alike hold us by their quiet strength and dignified reserve. So also does Lederer’s great “Bismarck,” at Hamburg (Fig. 44), by its monumental simplicity and entire honesty in design and execution. Great size will not in itself give us these qualities, nor will avoidance of detail necessarily save a work from emptiness; but some feeling of breadth, or largeness of scale, together with restraint of action, are necessarily present if both dignity and power are to be obtained. Power alone can be achieved either by largeness of scale or by strength of action; but dignity implies reserve.

We may abstract the qualities which go to make a work of art, but we cannot make a work of art by assembling such

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HEAD OF A STATUE OF KHAFRE, AT CAIRO

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abstractions. We may be asked: "Then, what is the use of analysis?" and may reply: "Surely, as the accurate diagnosis of disease is the foundation upon which the physician must work, so also the accurate diagnosis of the qualities present in a work of art is the foundation upon which artist and critic alike may build." Just to fumble along in the dark is not the best way to set to work. We must let the head and the hand work together.

Let us look at the equestrian statues and see what they have to tell us. Now the naturalistic type does not provide as many examples of power and dignity as might have been expected. The reason seems to be that, though often the rider is dignified enough, the horse is not. Many, nay, the majority of the poses into which a horse naturally puts himself, or into which the sculptor puts him, fail to give that suggestion of steadiness and monumentality to which we have referred above. The action of a horse prancing about, pawing the ground, galloping, or walking, does not suggest quiet dignity. The main lines of the legs, neck and tail seem inevitably to produce a pattern which suggests movement rather than repose (Figs. 234 and 256). On the other hand, the pose of a horse such as that in Hussmann's "Deutsche Wehr" (Fig. 258) is one of quiet power, and the whole group is a fine illustration of this quality. Had the rider sat up a little straighter the group would have been as fine a one as that by Bacqué (Fig. 260), which is one of the most powerful groups to be found in the whole range of French art.

In Fig. 261 we see a monument by Säloun. The group is six metres high, and shows a powerful horse ridden by a nude warrior bearing a wreath. The great mass of the horse's tail is ingeniously arranged to afford additional support for the

THE EQUESTRIAN STATUE

figure, which is in stone. Its lines help the composition. There is a certain robustness in the whole group which is refreshing.

The Grunwald Monument, at Krakow, in Poland, is by Wiwulski (Fig. 257). In this group there is expressed great power, in both horse and rider. There is also dignity in the kingly figure of Jagiello, ruler of Poland. But the lines of his horse do not help as much as they should. The great curve of foreleg and neck, leading the eye to its head, distracts attention from what should have been the principal point of interest—the king. Though the group has this defect, it is one of the most virile embodiments of power to be found in Europe. We may compare it with the figure of “Marko Kraljević,” by the Serbian sculptor, Meštrović (Fig. 79). Here is an attempt to suggest the utmost strength that could be enshrined within the human or equine body: the figures are literally bursting with energy. They have a barbaric power which is unequalled in intensity by any others known to me. Horse and man belong to another world, to that dim, legendary past in which roamed heroic figures, semi-human or divine. However, in this group the exaggeration of the forms, to suggest great strength, is carried very far, in fact, perilously near to caricature, with some consequent loss of dignity. In this connection it may be noted that the effect of some antique statues of Heracles is marred by exaggeration of a similar kind, where the muscles are developed to such a prodigious extent that they appear to weigh the figure down. In the Serbian group above, however, the vigour of the action presented entirely precludes any such possibility.

We have in the magnificent group of King Edward I, by Thornycroft (Frontispiece), an embodiment of kindly dignity and virile power, in combination with one of the finest horses

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that ever came from sculptor's hands. Note how firmly he stands, without fret or movement other than the champing of the bit and the fling of the head. This movement, while not interfering with the statuesque pose of the body, adds a fine touch of realism and life to the action. A feature which differentiates this from the vast majority of equestrian groups in the world is the simplicity and dignity of the pose. It is built upon a great triangle, one side of which runs through the horse's forelegs to the point of the rider's conical helmet. The corresponding side takes the line of the hind legs, but it is not carried completely through to the helmet, so it is not too obvious a device. But the steadying effect of this geometric basis to the design is very great indeed. The statue stands magnificently, free from that suggestion of instability which is so obvious a defect in many naturalistic compositions. The pose was not struck upon by chance, for in the original wax sketch, now in the collection of sketches by the same sculptor, in the University of Reading, the horse's action is different. One foreleg is raised, and one hind leg advanced. But the pose as thus defined did not satisfy the sculptor. He found it lacking in steadiness; he therefore changed it to that which we have before us. Among all the equestrian statues of the world, I do not know a finer combination of dignity and power than the "King Edward I," by Thornycroft. Truly is it an artistic tragedy that this magnificent work was not carried out on the scale originally intended.

CHAPTER XXXI

The Equestrian Statue (continued)

ITS PLACING

BEFORE we discuss the placing of an equestrian group in the round, we will glance at a few works in high relief, i.e. almost in the round. Naturally these groups are seen against a permanent background, and have no "other side" to be considered. Their design presents new problems, and they are not easy of solution. An example of such a work is MacMonnies's "Battle Monument," at Princeton (Fig. 264). Here the head of the principal figure is seen against a plain piece of background, which adds value to its naturally important position in the composition. But, having thus provided for the safety of his commanding officer, the sculptor has broken up the whole of the remainder of the work into small parts, which are quite indistinguishable at a distance. It is difficult to follow the artist's intention unless it were that here he wished to simulate the din and dust and confusion of battle in contrast with the steadfastness and calm of the general commanding. But all his notes seem to be of the same value; there is neither order nor precedence; all parts are equally insistent. So, though there are much fine movement and character in the different figures, as in all of MacMonnies's work, they do not make a good group.

Just inside the north door of St. Stephen's Cathedral, Vienna, is a modern monument in Renaissance style to Reudiger Graf Starhemberg, who in the sixteenth century defended

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Vienna against the Turks (Fig. 263). The monument is by Hellmer. It is designed as an architectural frame upon which are a number of figures in the round, with a large central panel in high relief. This shows Starhemberg mounted on a spirited charger, at the head of his army. Nothing could be finer than the composition of this splendid group, in which the sculptor has caught the spirit of an heroic age, and, with great reserve and dignity, has conveyed it to us. The one weak spot in the composition is the figure of Victory which floats over the central figure. Curiously enough, the same criticism must be made with regard to Saint-Gaudens's monument to General Shaw, at Boston (Fig. 184). In this work we have a fine study of character and movement. The horse and his rider are wonderfully true to life, and the fire of their leader is reflected in the fine spirit and marching of his men. We may well ask, "Why, having achieved so much, did Saint-Gaudens put that unhelpful and inadequate floating figure in the upper part of the composition?" It is a good general rule in design that all parts of a single panel, or unit of design, shall be of about the same scale, or character, or treatment. You must not mix vinegar and jam—strong realism with limp symbolism. A comparison with the same sculptor's "Sherman," at New York (Fig. 234), proves that a symbolic figure is not necessarily out of place in a work of strong realism: but the symbolic figure must be keyed up to the necessary pitch of intensity.

As an illustration of the placing of an equestrian group against a wall, we may remember the well-known monument to the Duc de Brêze, at Rouen, by Jean Cousin and Jean Goujon. Here the statue "tells" as a light mass against the shadow



FIG. 14
SIR GEORGE FRAMPTON. LAMIA
(Ivory, bronze, marble, and jewels)
(Photo, *Monger and Marchant*)

THE EQUESTRIAN STATUE

cast by the arch above: a very striking effect. I know of no better example of the placing of such a group in a niche.

There are in existence quite a number of monuments in which the importance of the principal group is enhanced by placing behind it some large architectural mass, such as an archway or a colonnade, as in the immense Victor Emmanuel Monument—which dominates all Rome—or in the national monuments to Kaiser Wilhelm I, at Berlin and Hamburg. Such a mass is of great service in ensuring that the work shall be seen against a background of the artist's choice, and it has the advantage of shutting out distant objects which might distract the attention. There can be little doubt that it is infinitely better to so place the work that it may have a natural background of foliage, or rising ground, or sky, or one deliberately designed—such as those just mentioned—than to leave the background to chance in the usual fashion. Frequently we find a statue whose only background is a row of moving omnibuses and tramcars, or the nondescript architecture of “the principal street.” We stop to inspect the work, to the surprise of the townsfolk, and at the risk of our lives. Surely, in the “art of doing honour” we might see to it that the spectator may have a brief space, alike for body and mind, in which to think of him whom we commemorate.

At the upper end of the most important street in Prague is the bronze equestrian statue of St. Vaclave, the patron saint of Bohemia, the “Good King Wenceslaus” of the well-known Christmas carol (Fig. 266). He is in full armour. The base of the monument is of polished black granite, and upon the lower pedestals at the corners stand figures of the king's mother and other important personages. The combination of the great

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black polished base with the bronze figures is most impressive. Myslbek, the sculptor, has produced a very dignified and beautiful work, one of which any capital city might be proud.

In Unter den Linden, Berlin, may be seen Rauch's equestrian monument to Kaiser Friedrich der Grosse (Fig. 265). The principal group is larger than life. Round the base are four smaller equestrian groups which, though probably of natural size, seem to be less. This monument illustrates the fact that a work of heroic size, by suggestion, may make any life-sized figures which are associated with it appear to be smaller than life. The solution would seem to lie either in an enlargement of the whole work, or in such a reduction in the scale of the subordinate figures as to involve no comparison with the normal.

There is a war memorial by Siemering in the Market Place at Dresden, with four equestrian figures round the base. Between these groups are files of soldiers carrying banners, eight in all. The Kaiser, Wilhelm I, is represented, seated, at the front of the monument, and there is a fine figure of Germania above. Here again, the equestrian figures, though life-sized, look small, and the whole monument seems confused below, as there are too many figures and distracting details.

In Vienna, between the two great museums, is a large monument to the Kaiserin Maria Theresa, by Zumbusch. The enthroned queen sits above. Four smaller seated figures come at a lower level. Equestrian groups are at the corners; other statues and four large panels in relief are round the base. The general impression given by the whole monument is that there is no subordination of the parts to the whole: everything is of about equal value. The eye wanders about, attracted by one

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feature after another, and longs for a quiet resting place. On this design one's verdict must be that the parts are greater than the whole.

The original base designed for Milles's "Sten Sture" (page 179) is an example of a dignified and appropriate setting for the statue of the heroic, almost legendary, leader of the Swedish people in their war of liberation. The group seems to grow out of the very rock on which it stands. Such a group and such a base would seem to demand an open rocky site, entirely free from buildings.

At Turin there is an interesting monument (Fig. 121) to Amadeus of Savoy, by Calandra. The principal group is not specially distinguishable from other works of similar design—the rider sits on a rearing steed. But a glance at the base transports the spectator at once into the world of chivalry. Here he sees an army of knights in all their bravery charging by, with banners flying and draperies streaming out in the breeze. In a moment he is wafted back to the age of romance. Calandra has enabled us to see a vision, and we are thankful.

CHAPTER XXXII

The Equestrian Statue (continued)

SOME FURTHER CONSIDERATIONS

LET us look back over the road we have travelled. We may now decide without much difficulty into which group we may place any work which is presented for our consideration. But we must remember that, though it does belong principally, it does not belong exclusively, to that group. We may think of Frémiet's "St. George" (Fig. 241) first as a decorative achievement, and we may think of it again as a study of movement: the rearing horse, the fury of the dragon, the business-like concentration of the rider. We may consider the group as a fine piece of Nature, and note the workmanlike way in which the sculptor has given us the anatomical structure of the horse, the bend of the lance under strain. Or we may confine our attention to the colour of the work—burnished gold—and compare that with the light green of copper, and the dull grey which our atmosphere generally makes of bronze. We may approach the work from many angles, and judge from each how far it goes to satisfy our standards. We have a sure basis for criticism, for we have got the sculptor on his own ground. Let us then approach the problem set for us on page 169. Are we to consider the "Marcus Aurelius," the "Gattamelata," and the "Colleone," the chief equestrian statues in the world? The "Marcus Aurelius" (Fig. 316) was evidently designed primarily as a

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portrait statue; but its excellence in that direction is not to be distinguished above that of scores of other groups in every part of the world. The rider's action is weak, and he does not move in harmony with his horse. As a piece of decorative sculpture the group is poor. In the qualities of dignity and power it is surpassed easily by the two groups next to be considered. We are forced to the conclusion that were it not for the fact that for 1,000 years this was the only large bronze equestrian statue in Europe, and that therefore it is the aesthetic parent of all the great pageant of knightly riders who have since ridden into our ken, the claim made for it would hardly have received much support.

Many equestrian statues in stone or wood or bronze were made in the twelfth, thirteenth, and fourteenth centuries, but the first group in bronze of heroic size in Renaissance times is the "Gattamelata" of Donatello (erected 1453) (Fig. 235).¹ Here we have a champion of another calibre. One has no easy task to find a group as full of character and power as this magnificent work, though it must be admitted that it is to the rider rather than to the horse that one gives one's highest praise. The horse is a sturdy beast of ungainly form, with an utterly impossible tail. No modern rocking horse has an appendage more anatomically impossible. One wishes that it might prove to be a modern restoration, though there is little hope of that. But the rider is as fine a figure as any Roman portrait statue,

¹ That this statue was the first equestrian group produced since Roman times is a common, but mistaken, belief. One has but to turn to the Tombs of the Scaligers, at Verona (see Fig. 243), to find three bronze equestrian statues a century older than Donatello's great work. Another equestrian group from the same hands, the Campionesi, is that of Bernabo Visconti, in the Castello, at Milan. This is in marble. There are also a number of twelfth and thirteenth century equestrian groups in stone: a king or saint at Melle, France; a St. Martin at Lucca; a king at Bamberg; a bronze St. George in Hradschin, at Prague, dating from 1373; and others elsewhere. Donatello, therefore, was not the first in the field, but he produced a finer work than did any of his predecessors or contemporaries.

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and the head would hold its own against the world. Criticism may be directed towards the momentary action of the arms, which seem to tire at holding that pose so long; at the awkward rectangular shape formed by the saddle; and at the excessively long diagonal line made by the baton and the sword.

Of the Colleone statue, at Venice (Fig. 236), Ruskin wrote: "I do not believe there is a more glorious work of sculpture existing in the world than the equestrian statue of Bartholomeo Colleone." The work was modelled by Verrocchio in 1481, and cast by Leopardi in 1493. There is great power in both horse and man. The grim figure of the great *condottiere*, who stands erect in his stirrups, gives the impression of concentrated energy and ruthless power. But here again, the horse is not as fine as the man. There is a bad dip in its back behind the saddle, a weakness in the line of the foreleg, and all the trappings are out of scale for a work of this size. The minuteness of the details of the harness and armour seem to show the work of another hand than that which modelled the great captain's head. One feels that the over-elaboration of the details has gone far to ruin the fine design of the whole group, though nothing can abate the impression of power given by the head and action of the warrior himself.

Where can be found a finer group? I think that we have in England a work which surpasses either the "Gattamelata" or the "Colleone" on the grounds already discussed, and in other qualities also. It is the "King Edward I" by Thornycroft (Frontispiece), originally designed as part of a scheme for the decoration of Blackfriars Bridge, London, which was not carried out. The horse stands firmly with his feet at rest upon the base, with which he appears in true relationship: there is no suggestion

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that at the next step he will fall off. The rider sits upright in a pose of quiet dignity which he "could keep for ever." There is no suggestion of strain, nor of momentary action, nor is there the slightest hint of lassitude: the king is alive and alert. The beautiful action of the horse's head gives a hint of movement to the group, which, however, does not interfere with its statuesque effect. The fine massing of the mane, and indeed the design of the whole horse, could hardly be surpassed. There is not a bad view or line in the whole work. In one direction, and in one direction only, do I feel that the spectator might possibly prefer the two other works. I refer to the character of the head chosen by the artist. There can be no doubt that both Donatello and Verrocchio have given us types of great interest and dramatic intensity. The commanding personality of each of these great captains dominates the group: nothing could be finer than these magnificent heads. Donatello evidently took the Roman portraits as his model and has given us as finely studied a head as any that have come down to us from classic times. In the Colleone we have the ruthless commander of the fifteenth century. Such a head helps us to understand the history of the time: its plotting, its luxuries, its cruelties. We feel that the "Edward I" is of another race: an Englishman, long of limb, clean, athletic, with watchful, farseeing eyes and firm mouth. The face has not the dramatic interest of the "Colleone," nor the detailed modelling of the "Gattamelata," but it is entirely in keeping with the character of the group. Just as in imaginative power I should place Saint-Gaudens's "Sherman" above any other work in its own group, so should I reckon Thornycroft's "Edward I" the greatest example of its class, and probably the finest equestrian statue in existence.

CHAPTER XXXIII

The Figure and Group

ANOTHER special problem which claims the sculptor's attention is the design of the single figure or the group.

To attempt a general survey of the single figures and groups produced in recent times would be a useless task; their number and variety are too great. Two general conclusions would, however, emerge. First, perhaps fifty per cent of the works exhibited bear no relation whatever to the bases upon which they are placed; the artists are unaware, or at least have made no acknowledgment, of the fact that the shape of the lower part of a piece of sculpture can be so designed that it will look well upon its pedestal, or against the background provided for it. Too often a rough chunk of stone or bronze is all that is considered necessary. Few artists, however, carry their indifference as far as Rodin, who for his "Prodigal Son" produced the appalling base shown in Fig. 262. Such "design" was faithfully copied by some of his followers.

The second point which emerges from a general survey is the increasing interest shown in the actual materials employed by the sculptor. Gilbert, Frampton and Reynolds-Stephens were pioneers, together with Bayes and Dick in England, and Milles in Sweden. These men have always given close attention to the colour and texture of their materials. Where stone is employed alone, its choice is now generally recognized to be a matter of the greatest importance.

THE FIGURE AND GROUP

A few figures and groups are discussed here for reasons which will be apparent.

In all countries there are to be found representations of the figure or face of Christ. Some of them are of importance, for the life of Christ has proved an inspiring theme for many of the world's painters and sculptors. Yet it must be admitted that few of the figures of Christ to be found in home, or church, in art gallery or by the wayside, seem to make more than a faltering appeal to the individual observer. They are so easy to forget. We feel that we have seen them all before: we know that they are but paintings or statues. But as a result of the War, and of one man's personal experience, a new vision of the Christ has been given to us. This great figure, the most impressive known to me, is that upon the rood in the Church of the Society of the Sacred Mission, at Kelham, near Grantham (Fig. 11). No longer absorbed in contemplation of his own or others' sorrows, no longer only a study of the human figure under stress, but One with a personality which seems commensurate with that of the historic Jesus, so does this inspired "Christ" appear to me.

The figure of Icarus, by Gilbert (Fig. 267), has all the qualities of a fine Renaissance bronze. The easy action, the breadth of the modelling, the richness of the contrasts of texture, and the beauty of the lines, combine to make of this a bronze which I think may have been equalled, but never excelled. In the same sculptor's "Tragedy and Comedy" (Fig. 268) there is a ripple of life in the lines and modelling, and a richness and charm in the whole work which make it also a joy to behold. The charming little "Song of the Sea" (Fig. 271), by Garbe, transports us instantly to a world where the

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imagination goes free, where sea-sprites and tritons, mermaids and dolphins dwell. At this time we do not ask the artist for reality, but only that he shall show us something that will free us even for a moment from the burden of reality—and he has succeeded.

A fine study of movement may be found in Drury's statue of Sir Joshua Reynolds in the courtyard of Burlington House, London (Fig. 12). The graceful swing of the body with its outstretched hand is balanced by the natural action of the left arm. The poise and expression of the head, so characteristic of the artist, complete a suggestion of capable alertness. From every point of view this work is a worthy memorial to the First President of the Royal Academy, and to the skill and insight of its sculptor. The spiral lines of "The Kiss," the delightful little bronze by Drury, shown in Fig. 270, remind us of a valuable method of studying composition. It is as follows: Take a lump of clay or wax and twist it into a rough spiral. Then look at it carefully from every side in turn to see if in the lines thus accidentally arrived at there may not be some hint of a composition. Generally a little consideration will reveal to us the principal lines or planes of what may be developed into an interesting composition.

To find a parallel for the torso of the Indian chieftain shown in Fig. 269, one's mind goes back naturally to the magnificent marble heroes of the pediments of the Parthenon. Dallin, who has known and worked among the Indians for half a century, has given us here that which in its strength and dignity is a perfect figure of the warrior chieftain.

In Gargallo's "Violinist," at Barcelona (Fig. 272), the thin, flatly modelled face, the delicate hands and the angular

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treatment of the whole figure seem to be in harmony with the spirit of the music. The non-naturalistic modelling of the face, though a little out of character with that of the hands and figure, can be explained as an attempt to suggest a pale, anaemic complexion. In Milles's statue of Rudbeckius, at Westeras, Sweden (Fig. 273), the sturdy old biologist seems not a little surprised at the advent of this winged visitor from another world. Milles has treated the coat and cloak very broadly in order to contrast with the rich pattern made by the beard and face. He has again enriched the texture in the legs and feet and at the cuffs, and has solved an interesting problem in a delightfully fresh manner. The figure of a sculptor by Rosandić (Fig. 274), though nowhere smoothly modelled, shows excellent contrasts of form and pattern. We may consider the concentrated energy of the pose, or the contrasts of broad surfaces and strong folds with the smaller masses, and we shall find this a very satisfying work. The same sculptor's figure of a woman drinking, a detail of which is shown in Fig. 275, is evidence of his skill and power in the treatment of the human figure. This work is in walnut, and the softness of the flesh is suggested by the broken texture. The large figure by Henning, in the Musée Royal des Beaux Arts, Copenhagen (Fig. 277), is an excellent example of a design thought out in terms of its material—sandstone. The rough texture suits the rather heavy forms of the model. This figure may be contrasted with that by Bayes, "The Unfolding of Spring" (Fig. 279). The more subtle modelling here suggests a finer material—marble. The breadth of treatment is emphasized by the small scale of the figures in the panel below. Bacqué's "Nude" (Fig. 278) is notable for the remarkable treatment of the hair, which frames the face and

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contrasts in texture with the subtle modelling of the flesh. Thus an alert sculptor may find some new *motif* in a nude, even in our own day. "Venus with the Apple," by Nielsen (Fig. 281), shows the combination of a young, heavily-thighed figure with a charmingly posed little child, upon a rather hard-featured base. The spirit of this work may be contrasted with that of Chronander's "Dancer," at Goteborg (Fig. 280). In this the proportions are normal though sturdy, there is a good rhythmic movement, and the surface treatment is broad and very suited to the material—wood. The lighter poise of Kolbe's "Dancer" (Fig. 180), the swing of the arms and the more sensitive treatment of the surface are characteristic of bronze, and of the work of this fine sculptor.

Yet another delightful figure is Bayes's "The Frog Princess," at Santa Barbara, California, in bronze, on a coloured salt-glaze base and set in a large, circular basin (Fig. 188). The beautiful pose and modelling of the figure and refreshingly new (or old) treatment of the hair are evidence of the imaginative power and technical skill of this artist, from whose mind and hand a splendid stream of decorative figure work has proceeded during the last thirty years. His "Great Pan," a life-sized stone garden figure, which also has found an American home, gives evidence of the wide range of his imagination (Fig. 276). Bayes, in England, and Milles, in Sweden, are two of the finest decorative sculptors living, but their works are as different as their nationalities. Fig. 282 illustrates the four tritons in green bronze in Milles's garden at Stockholm. They are shown also in Fig. 284, with the water playing. The semi-human character of these curious beings is most brilliantly suggested. Milles's power of presenting in a convincing manner such decorative



FIG. 15
PABLO GARGALLO. PICASSO
(Stone), Barcelona Museum

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figures endowed with non-natural proportions is probably unequalled. It seems to be of a totally different calibre from that of Gaudier-Brzeska, and of his more recent followers, whose works frequently fail to carry conviction.

Milles's "Europa" (Fig. 283) is the central figure for a great fountain in Hahnstad, Sweden. The group is in green bronze and is larger than life. The variety and arrangement of the masses in the design for the bull surely could not be bettered. Larche's "Violets" (Fig. 286), in the Luxembourg and other collections, is a jolly group of children with flower caps. As a group of wood fairies they make a charming picture. I believe that the power and the splendid decorative quality of the group shown in Fig. 287 will strike the spectator instantly. The fine series of lines radiating from the bent elbow of the woman enfold the whole composition, and the contrasts between the many large and small masses, and between the rich and plain passages, are very valuable. It is a big work, finely conceived. "The Rescue of Andromeda," by Fehr, at the National Gallery, Millbank (Fig. 288), is a remarkable composition by reason of its size, its dramatic action, and its unusual arrangement. It has fine contrasts of form and texture, and its sculptor has made full use of the dramatic quality of large masses of shadow. Dramatic sculpture is out of fashion at the moment, but in spite of a few dull patches in the modelling, Fehr's group is a more interesting achievement than the extremely overrated "Perseus" of Benvenuto Cellini. The little figure by Wright (Fig. 285) is notable by reason of its breadth of modelling and the richness of the contrast between the smooth bossiness of the figure and the strong shadows in the draperies which surround it. The fine mass of dark within

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the shield would have considerable value against a light background.

In this splendid figure, Bénét's "Racine" (Fig. 13), the sculptor has given us grace and strength, fine character study, broad masses of light framed by delicate shadows, variety and charm. It would be difficult indeed to choose a finer example of an artist's power to crystallize for us in a single work both the man and the period, and to produce an effect of such nervous energy and delicacy.

Sicard's figures for the Archibald Fountain, at Sydney, New South Wales (Figs. 289-291), are in the true classic tradition. They are not copies from the antique, but their ancestors are the bronzes of the fifth and fourth centuries before Christ. Sicard has recaptured for us the pastoral atmosphere of those far-off days. He brings us into the presence of Apollo, and we listen for the pipes of Pan: that is a real achievement. The figures are not hard, or dryly modelled; they have the vibrant quality of real life, and show that to men of insight the gods live yet.

The same artist's statue of Rude, the creator of the famous group, "Le Départ," on the Arc de Triomphe, Paris, is an "ideal" portrait (Fig. 293). The sculptor, clad in a long overall, with hammer and chisel in hand, sits regarding his work. The composition is very restful: strong, horizontal masses below, and a great triangle above, surmounted by that fine head. Portraits such as this are rare indeed. Sicard's statue of Clemenceau, part of the memorial at Sainte Hermine, France, shows us the old "Tiger" studying the situation for himself. It is amazing to find how much of independence there is expressed in this sturdy, roughly-attired figure (Fig. 292), yet

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the sculptor has thought of other matters also. The composition is elliptical, with rich shadows at the head, hands, and feet: a composition which we may compare with that of Jagger's "Shackleton" (Fig. 6). There is fine study of character in the watchful pose of the rugged figure, and it reveals to us the man himself. In England, Tweed, and in America, Davidson, show us keen character study and sound workmanship. So if we look carefully we may find that through their skill and insight artists are able in different ways to reach us through their work, and to influence us as they desire.

CHAPTER XXXIV

The Bust

YET another problem is the treatment of the bust. A consideration of the busts displayed in an art gallery will make it clear that though almost all sculptors seem to find the face an essential part of a bust, everything else is variable. The face may be but a mask, without a cranium; the head may be with or without neck, shoulders and arms, or base. The treatment may be naturalistic, architectonic or decorative. The sculptor's main interest may be in the technical excellence of the carving of the stone, in the modelling and finish of the bronze, or in the success of some other technical experiment. His aim may be character study, or humour, or caricature; or it may be beauty, as in some "ideal" busts. Any one of these aims may be sufficient for the sculptor, or he may combine several.

The most striking quality shown in the bust by Segoffin (Fig. 146) is the contrast between the soft, fleshy treatment of the face and the rough, claw-chiselled surface of the coat. This shrewdly humorous head is an excellent example of an artist's alertness in accepting a hint from the material. The point marks (near the lower corners of the block of marble and at the top of the head) show that the work had been first modelled and then cast in plaster, that the pointing instrument had been employed to ensure accurate copying, and that the sculptor intended to carry the work on the shoulders rather farther. But when the head had reached approximately its present stage

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of completeness, the sculptor was struck by the contrast of textures referred to above. If he had smoothed up the shoulders of the coat, some part of the round softness of the face would have disappeared through lack of contrast. But though the sculptor realized that he must not finish the lower part of the work completely, I think that he might well have put there a few stronger folds, rough in texture, in order to make the shadows in the lower part of the bust strong enough to hold their own as parts of a unity. At present the shoulders almost seem to belong to another work, but nothing could be finer than that splendid head.

Rodin's "La Pensée" (Fig. 295) gives us an even more extreme contrast—a beautifully modelled head emerging from a rough block. The contrast here is again a perfectly legitimate one; even the rough texture of the cap gives value to the extreme delicacy of the face. Rodin, however, has made no mistake; for him the rigour of the game: he goes all out—and wins. This is one of the most beautiful works which ever came from his studio.

The "Portrait of a Lady," by Laszczka (Fig. 297), is an example of this sculptor's fine judgment in varying the textures of his surfaces and the weight of his shadows to produce a well-conceived effect. In the portrait by Hukan (Fig. 299) the contrast between the extreme sensitiveness of the face and the bold masses of the hair is as complete as it would be possible to make it. Yet the lines of, and the relation between, the great masses which surround the face are as well considered as are its own form and treatment. Notice the series of planes formed by the light upon the cheekbone, upon the first large plane of light to its left, upon the greater plane beyond, then the echoing

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plane below the neck and the plane which projects behind the face. They are all related.

Frampton's "Lamia" (Fig. 14) is an example of this artist's very great skill in combining a number of materials in an harmonious whole, and in subtly suggesting character. The bust is in bronze with the flesh in ivory. It is decorated with opals and crystals. "The Chorister," by Hartwell (Fig. 294), is a charming little work which seems to "come" happily and inevitably, as a well-designed work does. The treatment of the whole bust and its relationship to its base could not be improved. "Dreams," by Reynolds-Stephens (Fig. 296), at the Walker Art Gallery, Liverpool, is a delightful representation of a dainty little lady. I feel that the sculptor has been specially interested in the pose, the decorative arrangement of the masses, and in the varied contrasts of pattern and texture. Wright's "Galatea" (Fig. 298) is an example of an "ideal" bust: that is to say, a work which sets out to be a "thing in itself" without necessary relationship to any extraneous person or story. It is true that it has a title, but on its own merits must it stand. It is a beautiful piece of carving and design, a work which any sculptor might be proud to have made, or any collector to possess.

We now come to a bust of another type, one almost boulder-like in form, Gargallo's "Picasso," at Barcelona (Fig. 15). It is impossible to be unresponsive to the humour and originality in such a work, which seems to owe nothing to past or contemporary sculpture. It is as original a conception as any that I have seen. "Jean" (Fig. 301), by Botzaris, again strikes a new note, and stands on its own merits of character and design. In the "Head of a Girl," by Rosandić (Fig. 303), we are

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conscious again of that particular epidemic of arbitrary distortion which has cast its blight on so much of modern art. The egg-like head and tubular neck are affectations, nothing more. There is no sign of sincerity, or of happy insolence, in them. To point out that the head is good in parts (like the curate's egg) is hardly enough justification for such a treatment. Why is it not frankly entitled "A Caricature"?

As a study of character, Drury's bust of Sir Henry Roscoe (Fig. 128) takes a high place. The shrewd mouth, sensitive nose, and observant eye of the great chemist are modelled with a direct, loose touch which is far removed from the tightness which is sometimes to be found in "academic" work. There is a feeling of alertness, of life, about this head which is attractive indeed. "The Spirit of Night" (Fig. 302) is an ideal head, also by Drury. Refinement and delicacy of modelling—characteristics of marble—were, of course, the artist's primary *motifs* in this beautiful head, and on these grounds it certainly makes good its claim on our attention. We may note also how the smoother surface of the face is contrasted with and encircled by the aureole of hair. Many of the busts by Graffy, the American sculptor, are as good character studies as it would be possible to find anywhere.

"Sonate pathétique—Beethoven" (Fig. 305), by Garbe—an ideal head of the great musician. Here, as with the work of Vigeland, words seem unnecessary: the work itself is sufficient, and that inspired face remains in the memory.

In the bust of J. H. Fabre (Fig. 16), Sicard gives us a portrait of the aged naturalist, modelled from life, which is technically of extraordinary interest. The patient, wrinkled, old face is framed by the great, dark mass of the hat. The whole of

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the coat is kept in half-tone with a few darker folds to connect the broken shadows in the hands with the dark mass above. The highest lights are on the specimen, the lens and papers, and on the slab below them. There is thus a complete gradation of light and dark, from the great, dark triangle above—hat, face, collar, and necktie—to the reflected light from the top of the slab, whose vertical face also plays its part to balance the great mass of black with a large surface of grey. Its omission would have left the work top-heavy. The broad, direct modelling of the coat is a pleasure to behold. This work by Sicard is one of the finest busts that I have ever seen.

CHAPTER XXXV

Relief

ANOTHER province of the sculptor's kingdom is that of the relief. Design for work in relief presents the sculptor with very different problems from those for works in the round. Some of these problems are discussed below.

There are three important classes into which relief may be arranged. It should be understood that this grouping has nothing to do with the well-known distinction between high, medium, and low relief. We have to consider a far more subtle question than that, and the actual height of a relief may be considered apart from its treatment under the triple grouping now to be discussed. The first group is that in which, following the Assyrian tradition, the original surface of the wall or slab is, as much as possible, reserved for the figures; and the background, which is set back as far as may be deemed necessary, forms another parallel plane. The panel by Bayes (Fig. 307), one of a set designed for the Concrete Utilities Building, at the Wembley Exhibition, is an excellent example of such a treatment. The second group is that in which, not two parallel planes, but a considerable number of inclined planes are employed, in order that there may be an illusive suggestion of the recession of the more distant parts of the figures and other objects, and an effect of aerial perspective attained. Remarkable examples of this method of working were produced in the first century after Christ, in the reliefs for the Rostrum in Trajan's

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Forum, Rome, and on the Arch of Titus, at Benevento. In the third group the interest of the sculptor is principally in the patterns produced by the varied tilting of the surfaces of the stone, a pattern of inclined planes, or of bosses and hollows, related to each other and to the background, in ever-varying sequence. Such a pattern was the artist's interest in the "Rima" panel, by Epstein (Fig. 99), and in that by Reynolds-Stephens (Fig. 195). The differences between these three groups are therefore due to separate methods of approach, and have practically nothing to do with the actual height of the reliefs.

The first method may be illustrated thus. Imagine a procession passing between yourself and a sunset sky. The figures "tell" as silhouettes, with very little detail visible within their outlines. To make an effective pattern of them you would probably group them into fairly large masses, with outlines which composed well, and any "holes"—through which the background showed—you would distribute very carefully. Now if you look at Fig. 116, part of the Parthenon frieze, you will see that the figures are treated flatly, they are grouped to make interesting masses, and the shapes left for the background are suitably disposed. It will be noted that though the crossing of one figure in front of another occurs, the exact differences in relief intended to show which parts of the figures are actually nearer and which farther away have been reckoned as of less importance than a satisfactory silhouette. It is not that the sculptor has neglected them, but that their precise relationships were not his special interest here. On the other hand, in Fig. 19, a roundel by Michelangelo, which belongs to the second group, it is clear that to the sculptor the varied projection of the different

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parts of the figure, the continually changing direction of the surfaces of the drapery, and the variety in the relief necessary to show relationships in depth have been of very great importance. The sculptor in this panel was keenly interested in the third dimension, while the sculptor of the other would almost have been content with two.

Now if we consider works which are treated in the flattish Assyrian manner, we shall find that the movement of the figures is generally in a lateral direction, the superposition of the planes is clearly defined, and the fact that the relief is the decoration of a part of a wall, the general level and surface of which must be retained, is clearly borne in mind. The three panels by Torrey (Figs. 306, 308, 309) are fine examples of this class of relief. Let us consider "The Vanishing Indian" first (Fig. 308). The work has been reduced almost to its lowest terms, and a true economy of labour achieved. It was not necessary even to cut away the background. The effect of the deep V-groove which outlines the figure is strengthened by a shallow trench at the deepest part. Thus there is a double dark and light outline right round the figure: an outline which shows up well from whichever direction the work may be lighted. A strong silhouette having been achieved, the space within is decorated by the folds of the blanket, by the modelling of the head and legs, and—most delightfully—by the decorative treatment of the dog. The illustration of "The Portage" gives us a rather more complicated panel. Although the original surface of the clay has been disturbed as little as possible, a great variety of pattern has been produced. In this light the straighter outlines of the priest's surplice tend to fade away, while a line possessed of more variations of direction would

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remain visible. "Comedy" (Fig. 309) is the best of the three. It shows good line, a charming variety of pattern, and a very alert grip on the possibilities of relief treatment. The long frieze on the Saville Theatre, London, by Bayes, part of which is shown in Fig. 311, is an excellent example of a low relief treatment which has great variety and charm. Here again a most successful result has been obtained.

In the second case, in a relief treated in the Trajanic, three-dimensional, illusive manner, we gain a truer impression of the varying slope of the different limbs, which do not now move solely in lateral directions: we feel air and space right round the figures, and we gain an impression of distance within the scene which does away with the original feeling for the flatness of the wall. In Fig. 310 is shown a panel by Dick, from the altar in the Kitchener Memorial Chapel, in St. Paul's Cathedral, London. This is a fine example of three-dimensional work, but it retains enough of the qualities proper to the first method to combine many of the excellencies of both methods.

In the third method the sculptor's interest is primarily in the contrast of pattern, the varied tilting of the surfaces of the material, and in the decorative arrangement of the silhouette. The reliefs on the Théâtre Champs-Élysées, in Paris, by Bourdelle (Figs. 193 and 196), are examples of this manner of working. It is essentially that of a stone carver, and naturally has more affinity with the works of the first group discussed here than with those of the more sophisticated second group.

"The Gateway to Life," a War memorial reredos, at Great Warley, Essex (Fig. 312), by Reynolds-Stephens, is a notable



FIG. 16
FRANÇOIS SICARD. J. H. FABRE
(Bronze)

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work. The artist, like his medieval forerunners, is at once both architect and sculptor. He believes that if the design of both the sculpture and its architectural setting proceeds from a single brain there is likely to result a finer harmony than would be the case if the functions are divided. Here he has employed a number of coloured marbles, and has shown great imaginative power in the arrangement of both the architectural and the sculptural forms, which he has combined in a very harmonious whole. The great heart shape within the cross, the variety in the pattern and texture, the breadth and delicacy of treatment make of this a memorable achievement.

Paris has a surprising variety of monuments, but Moncel's "Alfred de Musset" (Fig. 300), near the Grand Palais, is perhaps the most unexpected. Beside a grass-grown pool, with antique columns on either hand, sits the poet, attended by his Muses. A curved, rocky screen stretches from side to side; and from it appear a series of figures, called up by the imagination of the artist. Those nearest are in the round; the others gradually fade away into the distance. This monument stands on the picturesque border-line between works in the round and those in relief. It is given here as an example of the range of treatment possible to a sculptor. The relief by Fisher (Fig. 149) demonstrates the treatment of a similar problem in bronze. I think that there can be but little doubt that Ghiberti's treatment of the panels in the famous gates to the Baptistery of the Cathedral, at Florence, led the way to such works. The gates themselves are so large that, except with the help of a ladder and glasses, much of the detail cannot be seen. Goldsmith's work on so large a scale seems to be a mistake. Did Michelangelo have his tongue in his cheek when he affirmed that these gates

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were fit to be the gates of Paradise? Or was he praising them as a *tour de force*?

Now we come to some less usual treatments of relief. Occasionally a free-standing relief is pierced, and is complete without a background. The silhouette here naturally demands a more than usual share of attention. Another such relief, say in bronze, may be attached to a background of a different material, marble for example, with very interesting results. Again, reliefs in coloured plaster are to be met with in many places. That in the Trocadero Restaurant, London, by Jenkins and Moira, is well known, and it is an excellent example of what can be done in this material. Modelled and enamelled brick is a coloured permanent material with a future. Sucharda's "Prague and Moldau" (Fig. 194) is a relief in bronze, coloured marbles, and onyx. As a sumptuous piece of decoration it could hardly be excelled.

It is to be regretted that, for reasons of space, the beautiful art of the medallist cannot be treated here. It claims and deserves a volume to itself.

A final word upon the placing of relief and other sculptured ornament. When will architects realize that if such work is placed at or near the top of a building—however interesting it may appear upon the drawings—*it will not be seen*? In our narrow streets the proper place for architectural sculpture is at the ground- or first-floor level—not the fourth or fifth. A walk through any of our principal thoroughfares, Regent Street or Oxford Street, London, for example, will reveal thousands of pounds' worth of work squandered in places where not one in a hundred thousand passers-by will ever get a glimpse of it. Is the lesson of Or San Michele, Florence, never to be learnt?

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Jagger's fine group, "Modern Building Construction" (Fig. 152), is placed up a side street and at some eighty feet from the ground. It may be conveniently observed from the sitting-room window of certain connoisseurs, Mr. James Smith and Jane, his wife, caretaker and office-cleaner respectively, in an adjacent block of buildings: no one else can see it.

CHAPTER XXXVI

Materials and their Treatment

THE following notes upon some of the materials employed in works of sculpture will serve to illustrate their great variety and possibilities.

1. *Alabaster*, white or veined. This material is unsuitable for external or for structural work, for it is soft enough to be scratched by the fingernail, and will not bear heavy weight. For internal decorative work it is excellent and permanent. In medieval times carved reredoses were made in England by the hundred, and were exported all over Europe. Alabaster is much used for monuments and other internal decorations. It takes a fine polish. Many of the so-called "marble" statuettes imported from Italy are in this material.

2. *Aluminium*. A number of different alloys are available, which are permanent for either indoor or outdoor use. The well-known figure of Eros, which surmounts Gilbert's Shaftesbury Memorial Fountain, at Piccadilly Circus, London, is of this metal. The graceful lines and movement of the figure, and the imaginative power displayed in the decorative details of the fountain make it probably the best-loved work of art in London.

3. *Artificial Stone*. See Concrete.

4. *Bone* is discussed under Ivory.

5. *Brick*. The carving of brickwork is an art but little practised in recent times, though very beautiful results may be

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obtained. "Rubber" bricks of good quality should be employed, with close joints. "A Hunt" (Fig. 119), a frieze carved upon the garden wall of a house at Haslemere, Surrey, by Cockerell, is an excellent example.

6. *Bronze* is more widely used for sculpture than any other material, for it has many good qualities. They include ease in casting, fine surface, strength, permanency, and capacity to take a fine patina. If a good mould has been prepared and the bronze is of a good alloy and at the correct temperature, sound castings, of practically any form, with an almost perfect surface, may be obtained. Any finish, broken or subtly smooth, can be reproduced. Cast bronze is tough, not brittle like cast iron, but it is a general practice to reinforce it with iron rods at any point where it may be subjected to a great strain, say at the ankles of a standing figure or in the legs of a horse. The casting of an equestrian group like that of Volkerling's (Fig. 253) was only made reasonably possible by the provision of such a support. Of the permanence of bronze there can be no doubt. The statue of Marcus Aurelius, at the Capitol, Rome (Fig. 316), has been exposed to the weather for seventeen centuries. It has lost the figure of a conquered enemy which formerly lay beneath the horse, but otherwise seems good for many generations yet. Of course, much older works from more sheltered situations are known. The capacity of bronze for taking a good patina is another of its virtues. It may be burnished, as in the brazen head of Osbert Sitwell, by Dobson, at the National Gallery, Millbank. Or almost any colour, from gold, through reds and browns, to black, can be obtained; and if the aid of silver-plating be called in, a wide range of greys may be added. Gilding may be employed for either internal or external work.

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Frémiet's "St. George," at the Petit Palais, Paris (Fig. 241), was gilt, by I know not what process. His "Jeanne d'Arc," in the Rue de Rivoli (Fig. 239), was covered with gold leaf, but this covering had worn thin when I saw it last. Saint-Gaudens's "Sherman" (Fig. 234) had a covering of two layers of gold leaf. With so wide a sphere of usefulness it may be asked whether there can be any purpose for which bronze cannot properly be employed, and it must be admitted that bronze is often wrongly called into service. Some of Rodin's wildly sprawling figures with their arms and legs thrown about in all directions should have been impossible in any material, and Bourdelle, who led the reaction against Rodin's excessive interest in modelling, by producing vigorously carved works in stone (Figs. 193 and 196) was so obsessed by the treatment which he employed therein that when at the end of his life he had to produce a monument in bronze, he could treat it in no other manner. In the "Monument to Mickiewicz" (Fig. 313), at Paris, he has treated bronze as if it were stone.

7. *Combination of Various Materials.* Perhaps the richest combination of materials ever employed by sculptors was that used for some of the cult statues in the most sacred shrines of the Greek world about the fifth century, B.C. These statues, 30 to 50 feet high, had draperies of beaten gold, and flesh of ivory (chryselephantine). Precious woods and stones were employed as inlays to make the accessories of these figures as sumptuous as possible. In these materials the most impressive figures that the world had ever seen came from the hands of Pheidias and his contemporaries. Ivory and gold (or gilt bronze) have also been employed together by modern sculptors. Ivory and silver were combined by Gilbert in some of the figures on

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the Tomb of the Duke of Clarence, at Windsor (Fig. 203). Ivory and bronze were used by Frampton in his "Lamia" (Fig. 14) and other busts. Bronze, enamel and marble are combined in Bayes's splendid equestrian "Sigurd" (Fig. 197).

Another fine example by Bayes is "The Fountain of the Valkyries," at Auckland (Fig. 315). It is in bronze, marble and mosaic. More than any other sculptor of his time, Bayes has shown his imaginative power in dealing with such work. As in a fine Gothic building you never know what will be coming next, so in his work. It has all the charm of the unexpected.

Ivory, bronze, precious stones, pearl shell and coloured marble are most judiciously employed in combination by Reynolds-Stephens in "Guinevere and the Nestling" (Fig. 114), and in other works. Not so successful is Klinger's "Beethoven," at Leipzig (Fig. 198), a work in which the great musician's figure is in white marble, and his drapery in well-chosen veined marble. He sits on a bronze throne with burnished arm rests, its back decorated with ivory-tinted masks, and blue and red inlays. A large grey marble eagle with bronze claws perches on a mass of brown rock in front. The colour scheme is not harmonious. "Nature Unveiling Herself," by Barrias (Fig. 317), is a well-known figure in the Luxembourg. The choice and the judicious cutting of the veined marble employed for the dress are remarkably effective. Milles's combination of bronze figure, black marble eagle and green marble shaft, in "The Archer," the Navigation Monument, at Helsingborg (Fig. 314), shows how in the hands of such a master practical considerations and artistic treatment go together.

8. *Concrete and Artificial Stone.* In these days of reinforced concrete construction, when the old architectural forms have

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been abandoned, and the rather stark masses of modern architecture seem to need some relief, the use of non-metallic cast ornamental details is increasing. If the moulds are prepared in advance, ornamental panels and other details may be cast in position as part of a monolithic structure. Bayes's panel (Fig. 307), one of a set for the Concrete Utilities Building at the Wembley Exhibition, is an example of simple and effective decoration. A much more important and interesting work is the same artist's frieze for the new Saville Theatre, London, cast in "Empire" stone (Fig. 311). Taft's great "Fountain of Time," at Chicago (Figs. 86 and 87), is of about the same length, 120 feet, and of concrete. Its aggregate was of white, yellow and brown river gravel, reinforced with lengths of iron pipe. Its surface was scrubbed so that the colour of the aggregate should come through.

9. *Copper* is occasionally employed instead of bronze for cast figure work in spite of the technical difficulties which arise from its rather sluggish flow when molten. Copper's chief recommendations are its permanence and the bright green patina which it takes on exposure to the weather. This gay colour contrasts with the slaty-black which our climate generally makes of bronze. For internal work a very wide range of patinae may be produced by pickling the copper in suitable solutions.

10. *Electrotype*. The method by which medals and other small objects may be reproduced by the deposition of copper or other metals upon specially prepared moulds is well known. But in the use of a development of this process for large works of sculpture Reynolds-Stephens was a pioneer. The most accessible example of such work is his life-sized group entitled

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“A Royal Game: an Allegory of the Armada, Elizabeth of England and Philip II of Spain”; it is indeed a very fine achievement (Fig. 319). The work is in various metals, with jewels and inlays. That a sculptor should design his own setting or pedestal, because such a practice must result in a finer unity, as the outcome of one mind, a unity which a composite work cannot possess, Reynolds-Stephens has given good proof here and elsewhere.

11. *Granite*. The difficulties of working so hard a material as granite make its appearance in our exhibitions comparatively rare, but here and there are to be found sculptors sufficiently brave to overcome them. The peculiar character of the stone naturally conditions the design—it is decidedly opposed to slender projections or much undercutting. A compact style of composition, such as that found in Egyptian works in the material, seems to suit it best. In a great part of his work at Oslo, Vigeland employs granite. A study of the groups which have come from his hand, widely varied in form though they are, shows how invariably he has expressed his thoughts in the terms of the material (Figs. 167–175). Indeed, from this point of view, the work in Frogner Park might be considered as a textbook on how to work in granite.

12. *Ivory, Bone, and Shell*. A walk through a museum of medieval art will reveal works in all these materials. They were all carved, and, except the last, they were decorated with colour and gilding. Modern works may be met with occasionally, but their number should be greatly increased. Their quality and texture make these materials a joy to behold—or to touch.

Garbe’s “Autumn” is a beautiful figure in carved ivory. It may be seen at the National Gallery, Millbank (Fig. 320). It

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is interesting to note that the original curve of the tusk has been not only acknowledged and retained, but it has also been allowed its share in suggesting the pose and treatment of the figure. The smooth delicacy of the carving of the lower part of the work suggests ivory at the first glance, and its subtlety is enhanced by contrast with the stronger shadows above. The same artist's "Dryad" (Fig. 322) demonstrates his imaginative power, and exhibits a charming variety of textures. The design of the lower part of the work does not "let us down"; it is in keeping with the elusive quality of the little wood nymph. Garbe's "Primavera" (Fig. 321), in ivory with gilded background, is a demonstration of almost all the possibilities of ivory working, carried out by a master craftsman. Apart from the daintiness of the central figure, nothing could exceed the beauty of the little columns at the side, or of the row of children at the top and of some of the reliefs. But on the whole I think that the simpler examples are better.

13. *Jewels and Enamels.* In the Cathedral at Krakow, Poland, is a fine modern effigy, by Madeyski, of a fifteenth century king of Poland and Hungary. The figure is in bronze with jewels in the crown, at the neck, and in the finger ring. These accents of colour tend to lift the work to a higher key in the chromatic scale, and to bring it into relationship with the stained glass and other richly-coloured materials in the building. The use of such accents of colour by Gilbert, Frampton, Reynolds-Stephens, and Bayes has been discussed elsewhere. Until the sixteenth century the use of colour or gilding upon works of sculpture was universal.

14. *Lacquer* is but little used by western sculptors, though in Asia its employment occasions no surprise. So it is that a

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work such as Garbe's "Red Shawl" (Fig. 324), carved in Japanese ash and finished in black and red lacquer, stands almost alone. I think that other sculptors might bear this material in mind for work where strong notes of colour are required.

15. *Lead and Pewter.* The use of lead for garden figures and other small works is fairly general, but a full-sized equestrian statue in this material may be seen at Copenhagen. On a building opposite the principal post office in Vienna are a number of low relief panels in lead, set into the stonework. The larger panels measure about 10 ft. by 2 ft. 6 in., the smaller about 2 ft. by 1 ft. They show nude figures of men engaged in various trades. They make a most effective decoration. The use of such reliefs should become more general: they are not expensive to cast. A bust of a woman, in teak, with sheet lead draperies, was shown some years ago by Wood.

16. *Limestones.* These are found in a broad band across the centre of England, from Yorkshire to Devon. They vary in hardness from Hopton Wood and Purbeck, which will take a high polish, to some of the softer chalkstones, such as Clunch. Hopton Wood and Purbeck are discussed below under marble.

Some of the best-known limestones are—

Ancaster, from Lincolnshire, a fine-grained oolite. Cream colour.

Bath, from Somerset and Wilts. Oolite. White to cream or yellow. Various beds. St. Aldhelm (Box Ground) has a medium texture. Corsham Down and Monk's Park beds have a fine, even texture

Beer, from East Devon. A white, hard, chalky oolite.

Bolsover, Derbyshire. A crystalline magnesium limestone.

Chilmark, Wilts. Contains fine shells and a high percentage of silica. Several beds. The "white oolite" is about equal in hardness to Bath stone, the "trough" or hard bed being about equal to Portland.

Clipsham, Rutland. A shelly oolite. Cream colour.

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Clunch, from near Ely. A softish chalkstone.

Doultong, from Somerset. A crystalline oolite shellstone. Cream colour. Two beds. Brambleditch bed is the finer.

Ham Hill, Somerset. A fine oolite shellstone. Drab.

Portland, Dorsetshire. A greyish or creamy white oolite. Fine grain, almost fine enough to take a polish. The Whitbed and Basebed strata are best for carving.

Tadcaster, Yorkshire, and other magnesium limestones from Yorkshire. Creamy white to drab.

Weldon, Northamptonshire. Creamy drab.

17. *Marble*, a crystalline limestone, is found in many parts of the world. From Italy, great quantities of white marble are exported for memorials and monuments, many of which, ready for erection, are produced at the quarries of *Carrara*. This marble is often called "*Sicilian*." From *Serravezza*, where Michelangelo spent weary months, comes the finest white statuary marble. A marble of creamy white colour, a very beautiful material, is quarried on Mt. Pentelicus, near Athens. It was of this marble that the Parthenon was built. Owing to a trace of iron in its composition, it has weathered to a warm orange colour. Unfortunately, the *Pentelicon* marble, as it is now called, is difficult to obtain. *Istrian*, a putty-coloured marble from the district of Trieste, can be purchased in London. It is also known as *Roman stone*. *Hopton Wood stone*, from Derbyshire, comes next in colour, and varies from a creamy white with very little pattern to dark grey. The colour is liable to interruption by an occasional band of pink. It is full of small, rather darker-coloured shells. It takes a good polish. *Purbeck* marble, from near Corfe Castle, Dorsetshire, was widely used in medieval times for effigies, shafts and paving. It is a hard, dun-coloured, crystalline limestone, full of fossils. It also polishes well. *Black* marble is obtained from near

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Tournai, Belgium, from *Kilkenny*, Ireland, and elsewhere. The use of veined marble is comparatively rare in sculpture, for uncontrolled variations in the colour of a material tend to distract the spectator's attention from the form. However, two examples, Klinger's "Beethoven" (Fig. 198) and Barrias's "Nature Unveiling Herself" (Fig. 317), have been discussed already.

The popularity of white marble as a material for sculpture is due to its pure colour and translucence, its fine texture—which enables it to respond to the utmost delicacy of carving—its strength, and good weathering qualities. The contrast between the fineness and delicacy of a carved marble surface and the coarse texture of the rough-hewn block has been employed as an artistic *motif* by Rodin in his "Kiss" (Fig. 53), and in "La Pensée" (Fig. 295), by Kafka in "The Eternal Drama" (Fig. 335), and by many another sculptor.

Crook, in his beautiful fountain figure, "Lilies" (Fig. 325), has made use of yet another of marble's qualities—its great power of reflecting light. The figure itself is left straight from the chisel (not the file), but the surface of the water is highly polished in order to reflect light upon the torso. A new and most delicate and charming effect is thus attained.

Garbe, in his "Sea Lion" (Fig. 1), at the National Gallery, Millbank, has employed *Verde di Prato*, a fine, dark, veined marble. The beauty of this material and of the smooth, rounded forms of the beast almost compels one to offend against that rule of the Gallery which warns visitors that they must not touch the exhibits. The beautiful contrasts of broad, smoothly-curving surfaces, and smaller folds and bosses invite the eye, if not the hand, to follow them over the figure. I feel

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that one might look far for a better example of "sculptural form." It is attained, moreover, without distortion. The same artist's "Drake" (Fig. 327) in Irish limestone, also at Millbank, is another excellent example of smoothly-subtle form. The incised pattern of the feathers, untouched in the process of polishing, makes a delightful contrast against the dark mass of the bird. Works such as these are a perpetual source of pleasure.

18. *Papier Mâché, Carton Pierre or Composition, and Gesso* are materials in which reliefs and other works may be cast or built up. *Papier mâché* is made of scraps of paper, well soaked or boiled, pressed into a prepared mould and built up, layer by layer, to the required thickness. Paste or fish-glue is used as an adhesive, but it is omitted from the first layer of paper—that which comes into contact with the mould. A stiff brush may be employed to beat the paper into the design. After four or five layers of paper have been laid, the cast may be stiffened with glue, wire or plaster. The paper cast is very light and strong. Its front surface may be treated with boiled oil or shellac, and afterwards painted with oil colours.

Carton pierre or composition is made of paper boiled to a pulp, into which are worked glue and whiting. Other ingredients—resin, linseed oil, pitch, alum, etc.—are sometimes added.

Gesso is generally employed when decorations in low relief have to be added to a wooden ground. It may be composed of parchment size and whiting, or of resin, linseed oil, glue and whiting. It is used while hot, and modelled as far as possible before it sets. When cold it may be carved or smoothed with files and glasspaper. It may be painted or gilded.

19. *Plaster*. The use of uncoloured plaster requires no special mention here, but works in painted and gilded plaster

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form an interesting group. Decorative friezes or panels produced in this material bring a touch of colour into many a room and hall. The choice of treatment is a wide one, but the frieze in the Trocadero Restaurant, near Piccadilly Circus, by Jenkins and Moira, is an accessible and interesting example of what can be done.

20. *Sandstones* are composed of grains of sand cemented together by silica, carbonates of lime or magnesia, oxides or carbonates of iron, or other cementing materials. They have a harsh, gritty texture, and wear excellently out-of-doors, except in those cases where the cementing material is deficient in quantity or soluble in character. Gritstones are strong sandstones, and are used generally for grindstones.

Some of the best-known sandstones are—

<i>Name</i>	<i>County</i>	<i>Colour</i>	<i>Texture</i>
<i>Darley Dale</i>	Derbyshire	Warm	Close-grained grit
<i>Denwick</i>	Northumberland	Grey	Fine-grained. Good
<i>Forest of Dean</i>	Gloucestershire	Blue-grey or brown	Fine
<i>Heworth</i>	Durham	Grey	Even texture
<i>Hornton</i>	Oxfordshire	Varied	Close-grained
<i>Mansfield</i>	Nottinghamshire	White or red	Fine
<i>Robin Hood</i>	Yorkshire	Blue-grey or brown	Fine
<i>Woodkirk</i>	Yorkshire	Blue-grey or brown	Fine
<i>Wootton</i>	Staffordshire	White	Even texture

21. *Terra-cotta* shares with carved marble and stone the quality that comes from the actual contact of the sculptor with his final material, for every mark of his tool and touch of his finger can be preserved unaltered in the fired clay. By no other method can the sculptor make a closer contact with the material in which he desires to express himself. It is a material which will respond to exceedingly sensitive treatment or to the boldest work. Terra-cotta is widely employed

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for architectural decoration. In addition to the "direct" method, referred to above, there are other means by which works in terra-cotta may be produced. By an early method, which was followed by the Tanagra workers in the third century, B.C., clay was pressed into a previously prepared mould, and the "squeeze," after removal from the mould, was touched up by the worker before it went to the kiln. By a modern method, "slip," which is liquid clay with a small percentage of silicate of soda, is poured into a well-dried plaster mould. The moisture in the clay is absorbed by the mould, and a layer of clay is deposited against its surface. By this means a cast from the mould is obtained. It is tidied up, fired, and may be subsequently coloured and glazed. Decorative panels, or figures, of considerable size may be produced in terra-cotta. The "Archer Frieze" of Darius, a king of Persia in the fifth century, B.C., the works of the Della Robbias in Italy in Renaissance times, and other more recent works demonstrate the value of the material for external, or internal, coloured decoration. A work may be cut into pieces of any convenient size and reassembled after firing. The surface may be finished with glazes of any colour, polished or matt finish.

The charming bust by Sicard in the Museum at Tours (Fig. 330) is a portrait of the sculptor's wife. The delicate, intimate character of the modelling and the dainty decorative treatment of the head-dress are characteristic of terra-cotta. The bust is in the great French traditional style, best exemplified by the works of Houdon. In the Petit Palais, Paris, is a collection of the work of Carries, which well exemplifies the mastery which the artist had over his material, and also a collection of terra-cotta sketches of Parisian workmen by Dalou.

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22. *Water* is one of the materials with which a sculptor has to work, though he does not employ it alone. Figs. 282 and 284 show a fountain in Milles's garden, at Lidingo, Stockholm. It will be felt that the figures are incomplete by themselves and that the water is an essential part of the design. The little fountain at Oslo, by Svor, shows a most charming use of water as "material" for a sculptor (Fig. 331).

23. *Wood*. As a material for sculpture, wood has many advantages. It can be easily obtained in any reasonable size. It is easy to carve or join. In sheltered positions it is permanent, and it may be finished any colour.

The figure of Christ, shown in Fig. 318, is a modern German work in the traditional style. It would seem that the sculptor had seen something of the pose in a gnarled tree, and from it he has carved the figure as we have it. There is no evidence of reverence, no trace of dignity in this contorted form. Nor does there seem to be any adequate reason for the production of such a work. In this case the influence of the material seems to have dictated a treatment unsuited to the subject. The figure of the dead Christ, by Kralj (Fig. 334), shows a curious combination of *motifs*. The pose of the arms and torso suggests a powerful declamatory action. Yet the eyes are shut and the remainder of the figure droops. There are good line and contrast of surface and good treatment of the material, but some confusion in the ideas expressed. Figs. 101 and 104 show parts of the decoration of the chapel by Szczepkowski. This artist wished to retain as far as possible the original surface of the panel or beam. A very satisfactory effect has been achieved and one thoroughly characteristic of the material—pinewood. The group by Bonome (Fig. 323), at Madrid, reminds us that

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there is a traditional school of wood carving in Spain. There are a fine suggestion of character in these figures and interesting work in the details. Asorey's " St. Francis " (Fig. 329), in the same collection, exhibits an amazingly skilful treatment of the textures. Whether such a degree of naturalism is advisable is a question which may be debated; such a treatment is not generally considered necessary. The face of the figure is one of extraordinary delicacy. " Las Deportistas " (Fig. 326), by Cruz Martin, belongs to the same national school. It is a very skilful treatment of a modern subject, and it has an interesting composition which is related to that by Nicolini discussed on page 70. The works of Barlach are made without models; a slight sketch upon paper or upon wood is generally sufficient preparation for carving. This artist always shows a keen appreciation of the qualities of his material (Figs. 328 and 333). In the City Museum at Warsaw is a fine " Madonna " by Bogaczyk (Fig. 336). The figure is about 9 ft. high, in wood. The design of the drapery is unusually interesting in that it shows great breadth of treatment, combined with passages which show their direct descent from the fifteenth century Polish and German carvers.

" The Farm Team," by Simmonds (Fig. 332), is one of the most interesting pieces of carving which I have seen for a long while. I like the sturdiness and patience of the models, and envy the carver the fun which he must have had in working out all those rich bits of pattern. It must have been akin to that of those Gothic craftsmen who carved the scenes from contemporary life upon our cathedral doorways and screens. I think that William Morris would have said of it, " Now, that's jolly! "

CHAPTER XXXVII

Conclusion

THE technique of sculpture can be taught. It has been said that a student who will put in, say, seven years of hard work in the life schools may reckon that he will be able to draw as well as Michelangelo, or, in practice, as well as he ever has need to draw. In a similar manner it may be stated that a course of modelling, carving, anatomy and the allied subjects, extending over a similar number of years, will enable a hard-working student to carve in a thoroughly efficient manner. But will such a course of study make an artist of him? Not at all. A course such as that outlined above will but make of him a skilled craftsman, unless he has in him the instinct, the impulse, to embody his thoughts in sculpturesque form. Even then, time and opportunity alone will show how far that inner light will illumine his path, whether his will is strong enough to overcome all the obstacles which lie within him and without. The impulse, the urge, must come from within; and, according to the calibre of the man and his grasp of opportunities, so will be his art.

We recognize that the art of the English *Comic Cuts* or of the American papers' Children's Supplements is of a certain low order, and that the art of *Punch* or of *Life* is of a higher order. So in sculpture the art of the ordinary nude, or of the portrait bust, of which we may see perhaps a score of examples at any exhibition, is of a certain fairly high order of technical

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merit. But here and there among sculptors are men who seem to stand apart from and beyond the ordinary classifications. In their work we recognize evidences of that wider grasp, that fuller vision, that deeper knowledge of life, which mark the great men of all ages. In some way, we know not how, insight into finer things and profounder truths seems to have been vouchsafed unto them; therefore any glimpse which we may gain of the spirit which inspires them becomes of the utmost importance to us. For through them our own vision is raised to a higher power.

Now to choose illustrations from among the works of the artists of the world was no easy task. I was forced arbitrarily to fix upon a few typical examples which would more or less serve to illustrate certain distinct aesthetic aims, so far as it is possible to attribute a single dominating aim to any work. It may be considered that this procedure bestows upon the works thus arbitrarily chosen undue publicity, and I can but reply that I am aware that there are other works whose qualities entitle them to a place beside those of which I have written. But the absolute necessity of choosing very few examples about which to write, lest by diffusion of interest my argument should be lost, compelled me to stay my hand.

If they look back my readers may note that we sought first a definition of the nature and purpose of art with which to work. We discovered that though the end in view was always the same—that the “spectator” should feel as the artist meant him to feel—the ways by which that end could be attained might be different. Indeed, we found that above the broad plain trodden by that multitude of artists for whom the goal was that of a fairly accurate copy from Nature, there were

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at least seven different routes by which he might attain Parnassus. He might reach it through his interest in carving for its own sake; through his love of unity; through his search for character and feeling, or for power; through life and movement; or in the decorative effect, or the stylistic treatment of his material. By each and every one of these paths might he attain the summit of his ambition. We have in turn critically examined works which demonstrate his absorbing interest in each of those methods of approach. Then we considered their application in the equestrian statue, in the group and the single figure, in the bust and in the relief. We have also briefly touched upon the various materials employed by the sculptor and their characteristic treatment. What yet remains to be done? We may just glance at two aspects of criticism which hitherto have not been discussed in this book—first, the national and historical relationships, with the life stories of artists and schools. These have their proper places in any *history of art*, but they tell us much of sculptors: little of sculpture. We may reflect that such information as they convey will help us very little in our criticism of any new work of art. Hence, though the output of such so-called “criticism” has been considerable in recent years, yet, because it was unaccompanied by more truly critical studies, the widespread consternation and misunderstanding with which some recent works have been greeted were inevitable.

Second, the psychological dissertations upon the state of the artist's soul, with which we are so often favoured, do little to assist us in our effort to appraise the work which he produces. It is, perhaps, but natural that an artist should wish to “explain” his work when he feels that its aim is not sufficiently clear;

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and if he finds the explanation difficult to make, as many artists do, he obtains the help of a skilled writer, who can put his case more fluently. If we come down to "brass tacks," however, to the work itself, no *apologia pro vita sua* is going to help us much. Every work must stand on its own base, alone. Sometimes we find that the "Introduction" to the exhibition catalogue, or the inspired article in the art monthly, may enlighten us on the biographical or the religio-psychological side, but either generally fails us on the critical. And an inspection of the actual work brings the desolating realization that after all that inspired writing he can only show us—*this!*

The position is not made any easier by the sectarian bickerings of the different schools of aesthetic thought. For example, we are told that "No work of sculpture has any right to the name unless it has been carved. Let the worker in terra-cotta or bronze find another name for his art!" It is perfectly futile for a critic thus to attempt to dictate to a sculptor, or to lay down laws as to what can or cannot be done in sculpture. The artist very naturally and properly refuses to take directions from anyone. He may be trusted to choose a mode of working to suit his "subject," and to turn away from a method or an aim when he is tired of it. He will look round and find some other mode of expression which shall appear new, though it may be as old as the hills. He is aware that sculpture has many aims, and the carving of stone is but one of them.

After all, art is greater than that which the exponents of any of our "isms" would have us believe. May we not agree that a survey of the sculptor's art *must* take into consideration aims which would be impossible of execution in stone, and that the term "sculpture" must be kept wide enough to embrace them?

CONCLUSION

I believe that the method expounded here provides a sound basis for the critical study of works of sculpture, both ancient and modern. (A companion volume, dealing with the art of sculpture from the earliest times to the end of the nineteenth century, is now in course of preparation.) However, this treatment of the subject cannot pretend to be exclusive, especially in view of the fact that from time to time new aims and methods are developed, and works produced which would have been impossible to an earlier generation. But a sure foundation is provided upon which may be based, without fear for its stability, a critical assessment of any work of sculpture.

We have seen that a comprehensive survey of contemporary sculpture demonstrates the immense range and variety of aim of the sculptors of the world, and at the same time puts into a true perspective the occasionally sensational performances of certain popular artists. There is room for their experiments: there is room for all. But *let us keep our heads*. Finally, let us realize that "technical exercises," or *motifs*, when they are the principal aim of the artist, do not as a rule penetrate deeply enough into life to reach the hearts of men. True, a master with depths within himself may throw off delightful *jeux d'esprit*, now and then. But in the end it is observation of life, personally felt—nature, folk, children, animals—seen in terms of restraint, which "gets home." It is a currency which rings true. Depth is not easily attained. It seems to be a kind of typicalness, seen as a result of much observation, and presented in terms of the material. Nobility and a broad simplicity seem always to belong to it. The strongest roots of art are to be found, not in technical problems, but in life itself.

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MODERN SCULPTURE

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MODERN SCULPTURE

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FIG. 17
Auguste Rodin. TÊTE
(Bronze), Victoria and Albert Museum, South Kensington



FIG. 18
Adam Fischer. HEAD
(Limestone)
(Photo, Marc Vaux)

PLATE XVIII

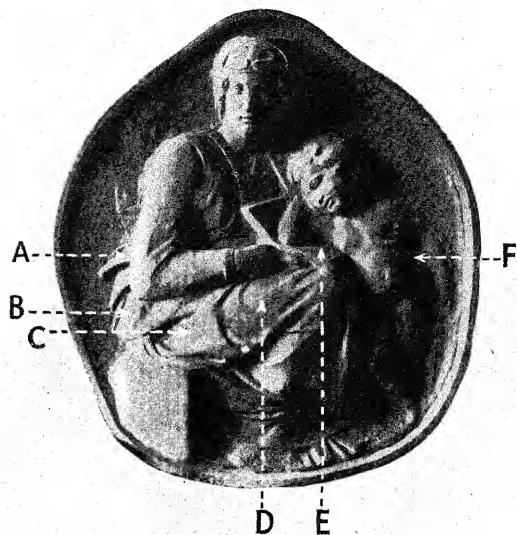


FIG. 19
MICHELANGELO. ROUND: MADONNA AND CHILD
(Marble), Bargello, Florence



FIG. 20
JACOB EPSTEIN. CONRAD
(Bronze), Muirhead Bone Collection

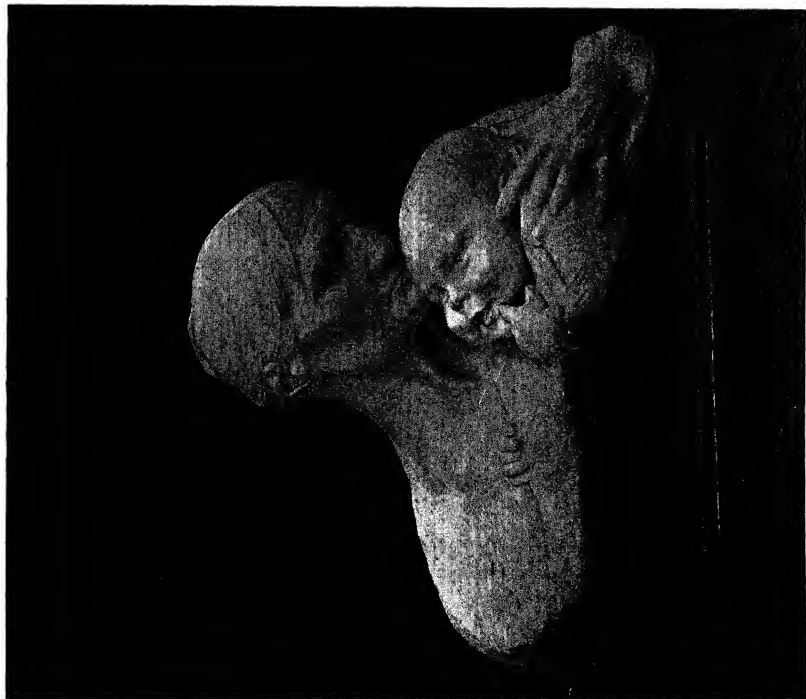


FIG. 21
JEAN DAMPT. GRANDMOTHER'S KISS
(Marble), Luxembourg, Paris



FIG. 22
CYRUS E. DALLIN. MYSTERY MAN
(Bronze)



FIG. 23
IVAN MESTROVIC. MOSES
(Marble)
(Photo, Kamerart)

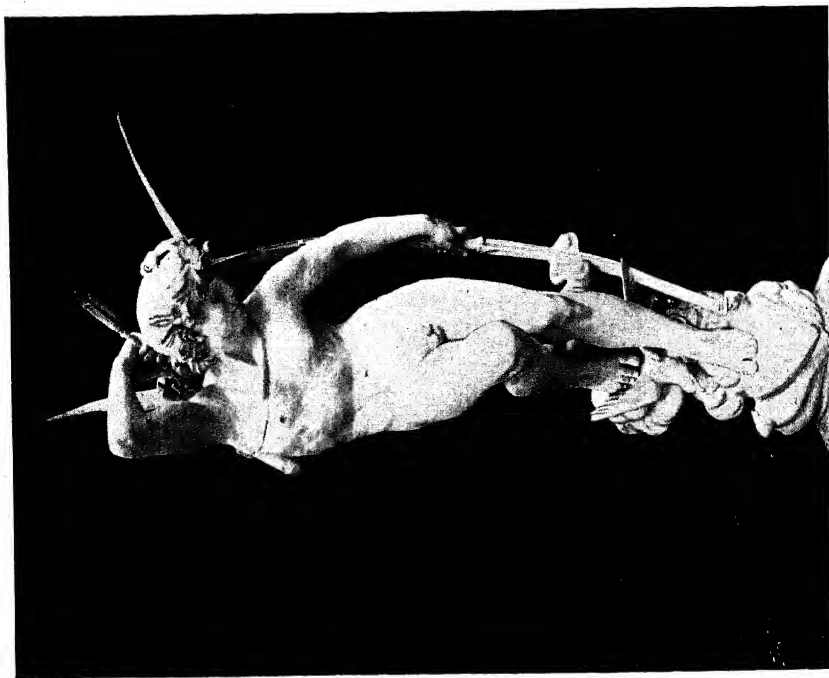


FIG. 24
J. F. COUTAN. EROS
(Marble), Luxembourg, Paris



FIG. 25

ADAMS, HOLDEN & PEARSON (ARCHITECTS). THE UNDERGROUND RAILWAY BUILDING
(Portland Stone), St. James's Park, London
(Photo, Topical Press Agency)

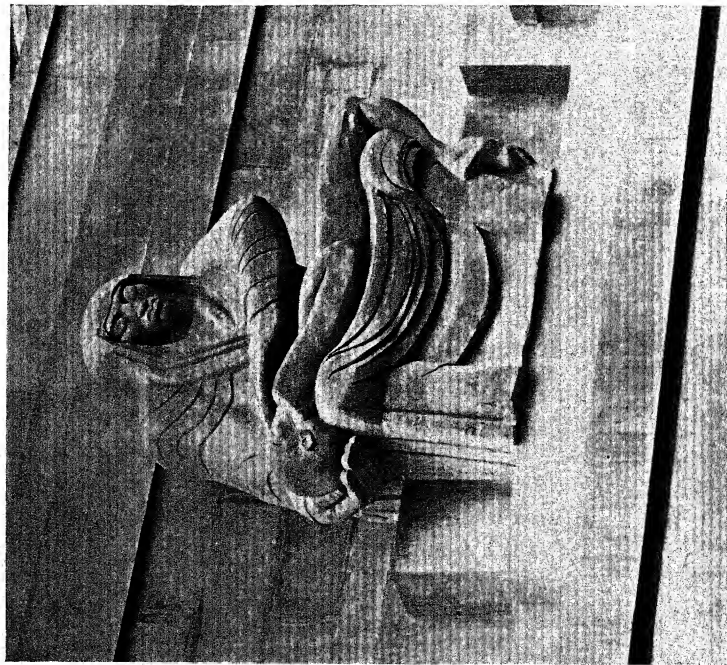


FIG. 26

JACOB EPSTEIN. NIGHT

(Portland Stone), Underground Railway Building, St. James's Park,
London
(Photo, Sydney W. Newbery)

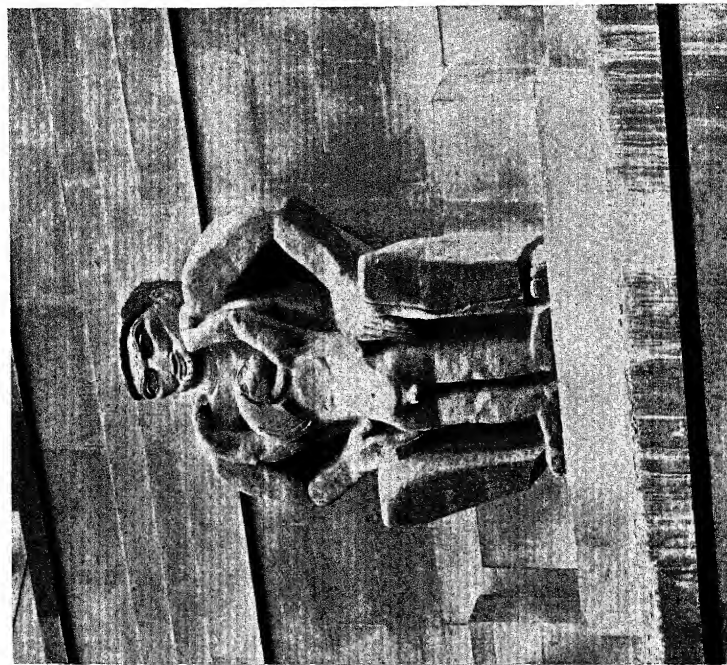


FIG. 27

JACOB EPSTEIN. DAY

(Portland Stone), Underground Railway Building, St. James's Park,
London
(Photo, Sydney W. Newbery)



FIG. 28
HENRY MOORE. MOTHER AND CHILD
(Ham Hill Stone)

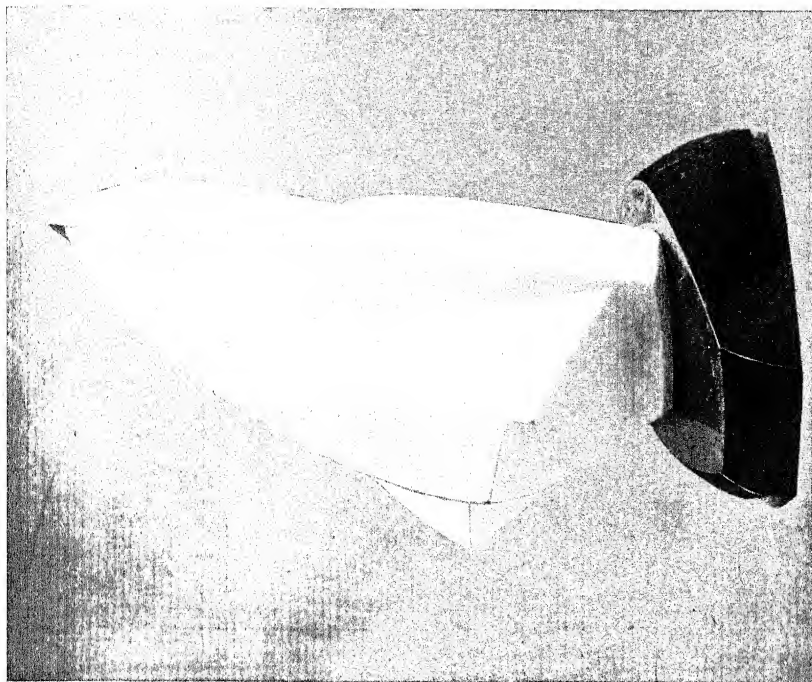


FIG. 29
MAURICE LAMBERT. YACHT
(Parian Marble)
(Photo, Sydney W. Newbery)

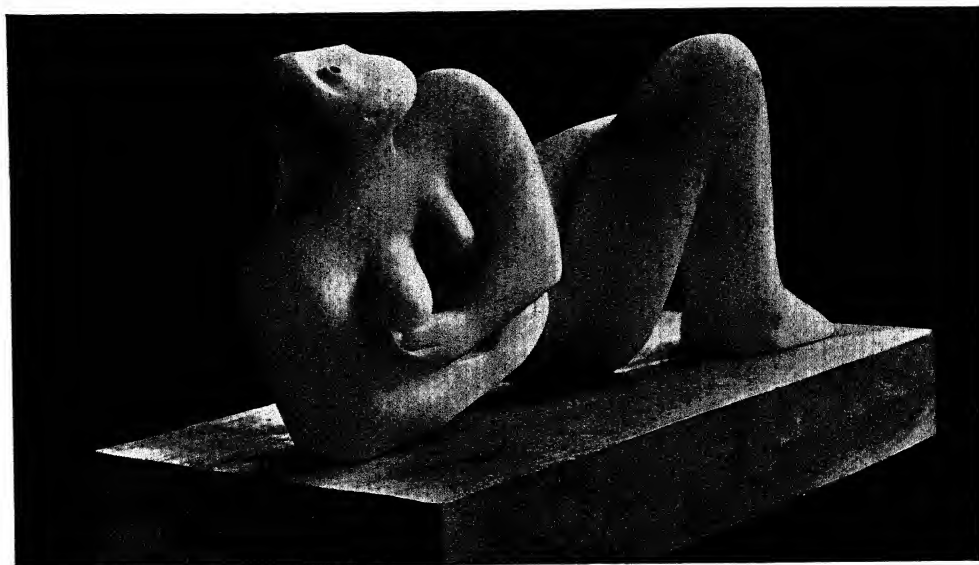


FIG. 30
HENRY MOORE. RECLINING FIGURE
(Alabaster)

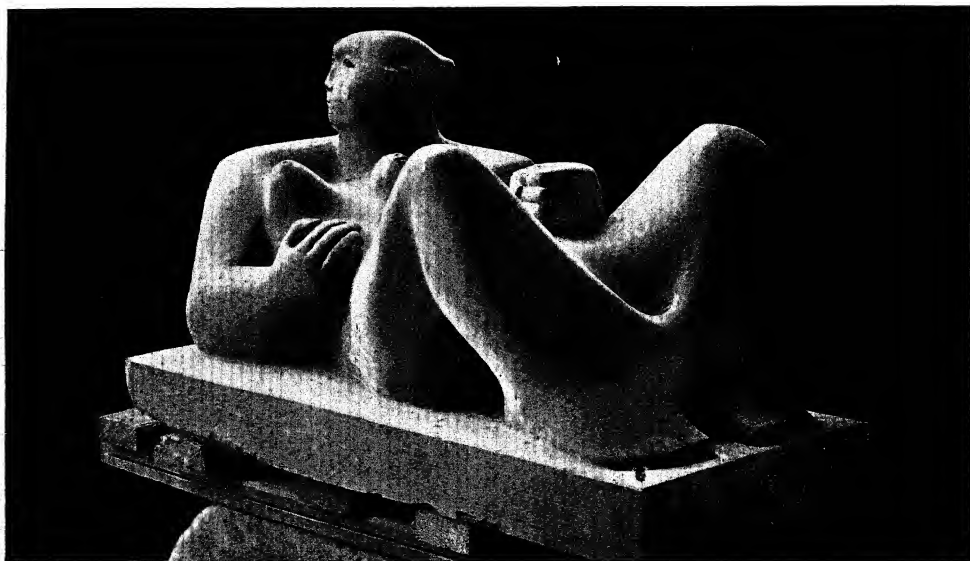


FIG. 31
HENRY MOORE. RECLINING WOMAN
(Blue Honiton Stone)



FIG. 32
F. E. E. SCHENCK. AGRICULTURE
Stafford



FIG. 33
HENRY MOORE. MOTHER AND CHILD
(Ironstone)



FIG. 34
AUGUSTE RODIN. THE BURGHERS OF CALAIS
(Bronze), Calais, and Victoria Tower Gardens, London

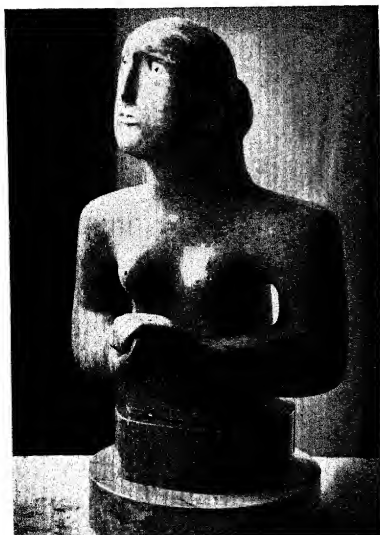


FIG. 35
HENRY MOORE. GIRL WITH CLASPED HANDS
(Alabaster)
(Photo, E. J. Mason)



FIG. 36
EMMANUEL FRÉMIET. JEANNE D'ARC
(Bronze), Petit Palais, Paris

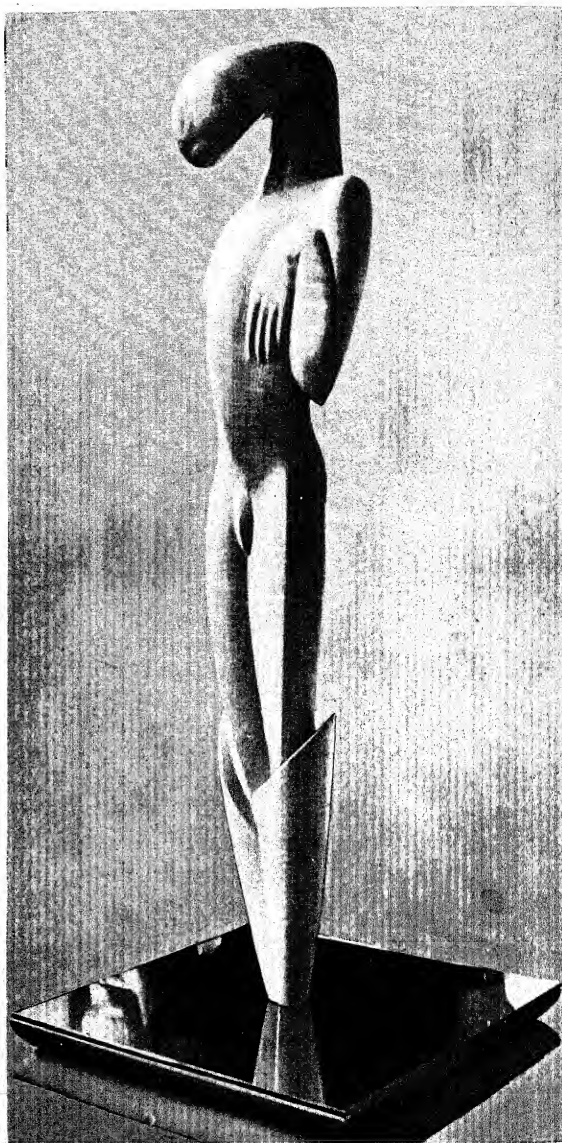


FIG. 37
MAURICE LAMBERT. NARCISSUS
(Sycamore)
(Photo, Associated Press)

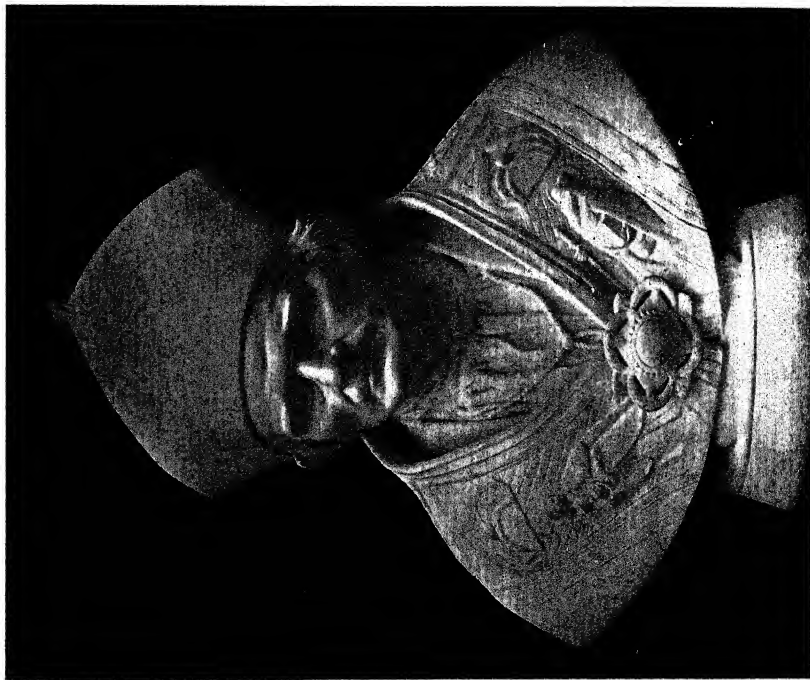


FIG. 38
EUGÈNE GUILLAUME. MONSEIGNEUR DARBOY
(Marble), Luxembourg, Paris

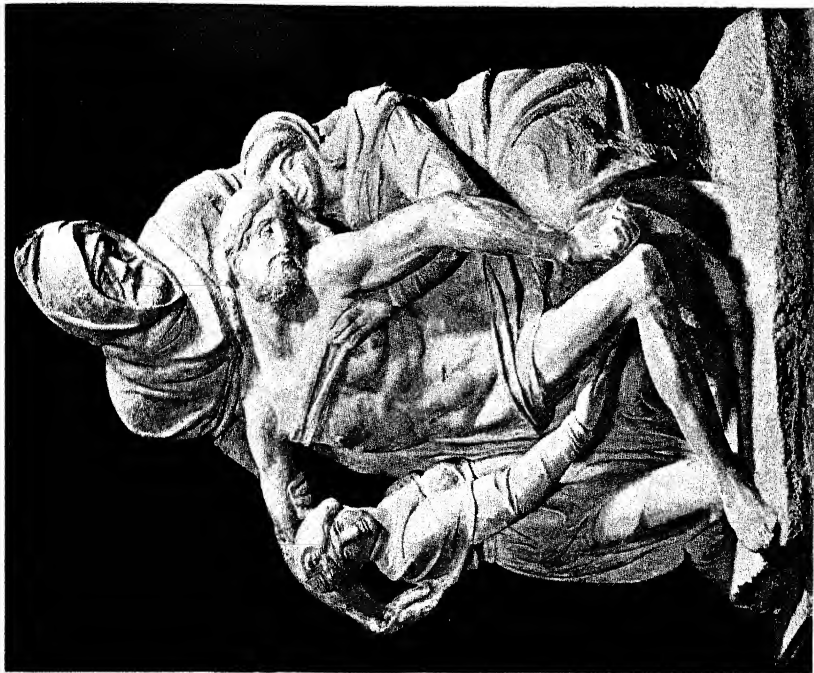


FIG. 39
MICHELANGELO. THE DESCENT FROM THE CROSS
(Marble), Duomo, Florence

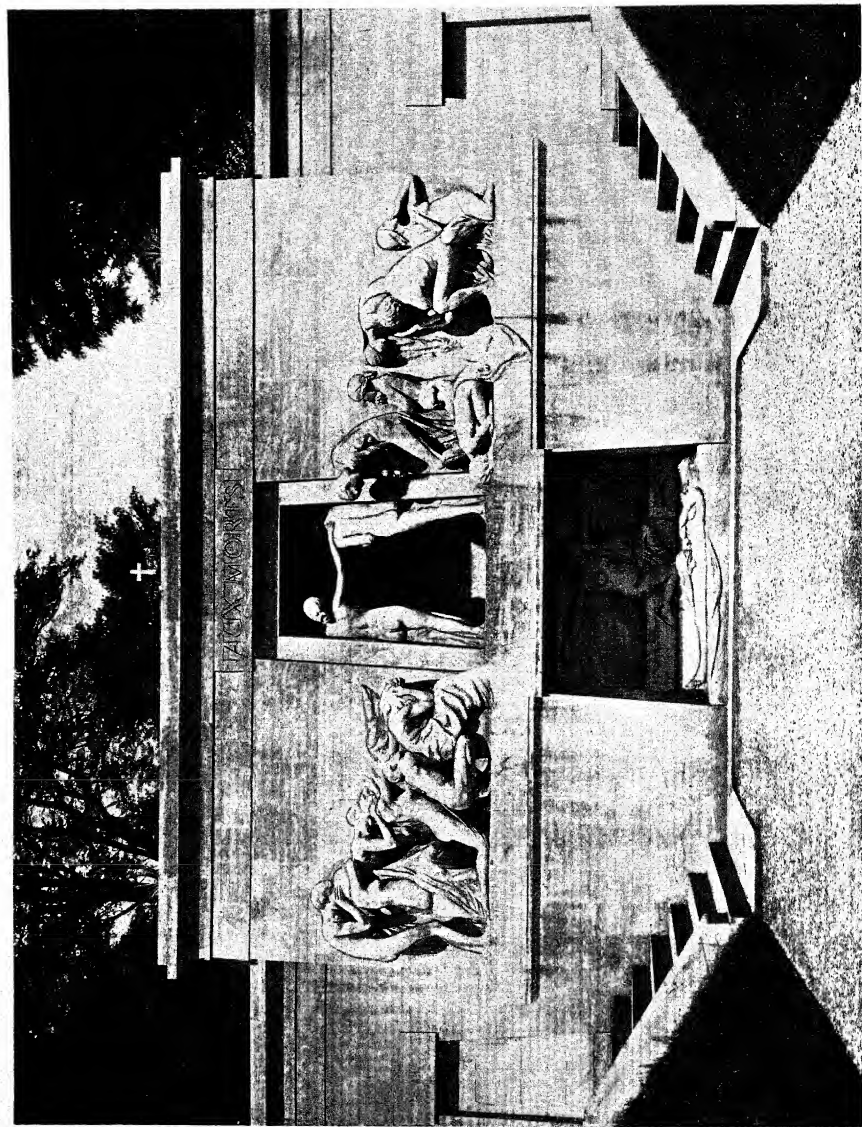


FIG. 40
PAUL ALBERT BARTHOLOMÉ. AUX MORTS
(Limestone), Père-Lachaise, Paris

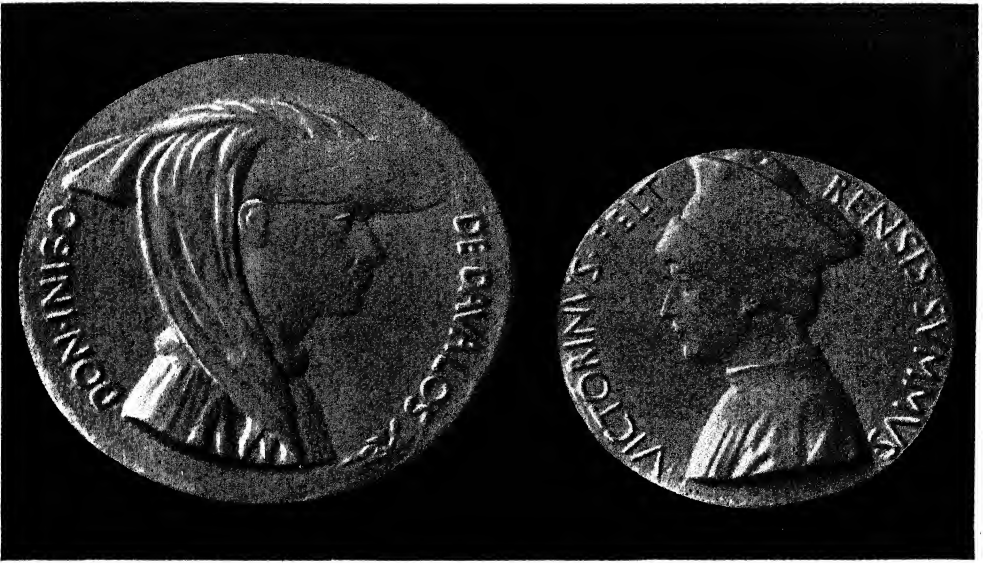


FIG. 41
PISANELLO. DON INIGO DE DAVALOS AND VICTORINA FELTRE
(Bronze)

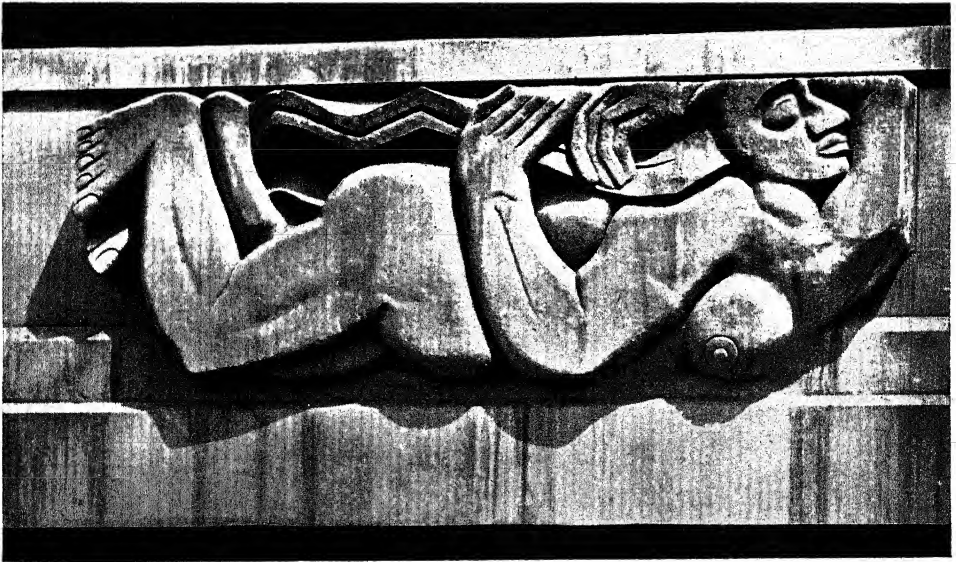


FIG. 42
A. H. GERRARD. THE NORTH WIND
(Portland Stone), The Underground Railway Building, St. James's Park, London



FIG. 43
SIR ALFRED GILBERT. PERSEUS ARMING
(Bronze)



FIG. 44
HUGO LEDERER. BISMARCK
(Granite), Hamburg

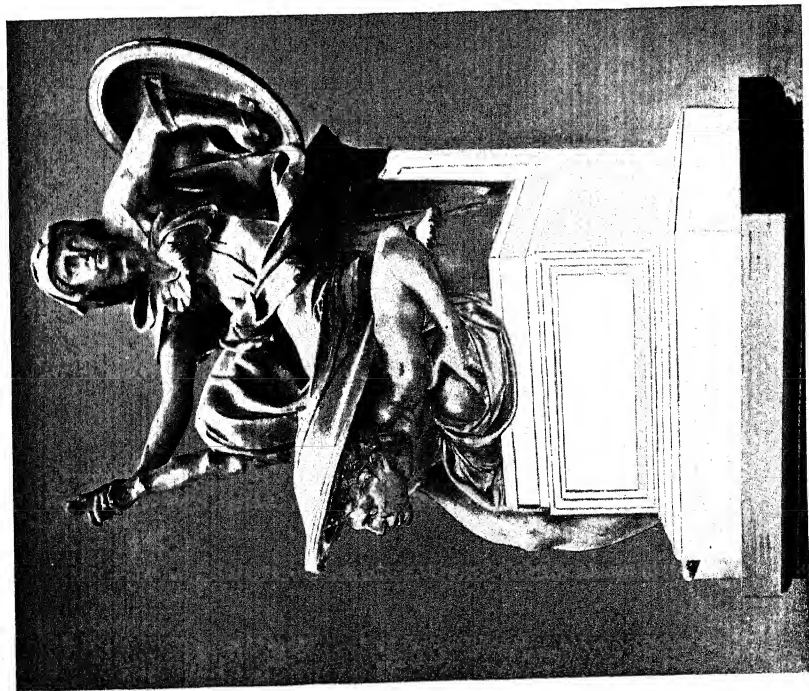


FIG. 45
ALFRED STEVENS. VALOUR SPURNING COWARDICE
Original model. Group from Wellington Monument, St. Paul's
Cathedral
(By permission of the Victoria and Albert Museum, South Kensington)

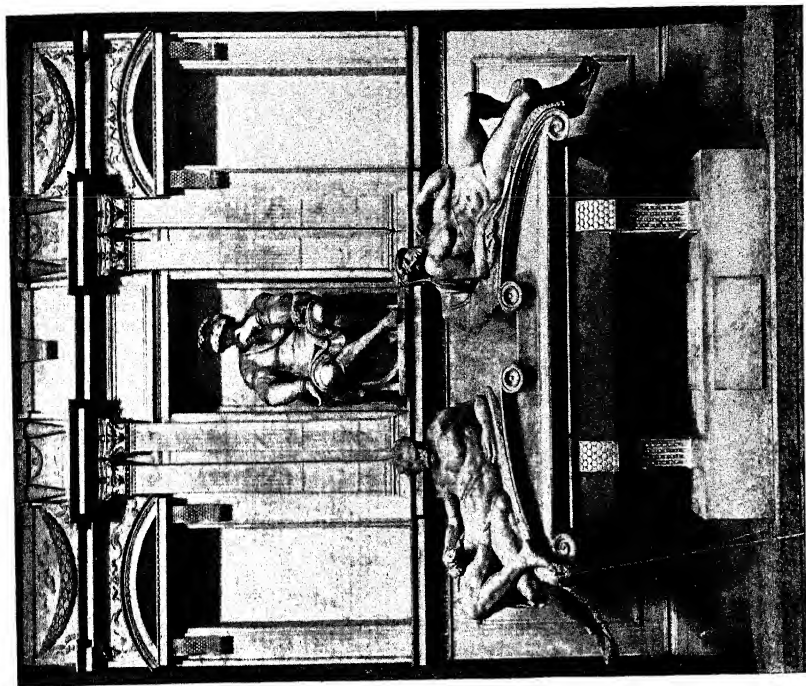


FIG. 46
MICHELANGELO. TOMB OF LORENZO DEI MEDICI
(Marble), Florence



FIG. 47



FIG. 48



FIG. 49



FIG. 50

ALFRED STEVENS. TRUTH TEARING THE TONGUE OUT OF FALSEHOOD
Four views of the original model. Part of the Wellington Monument, St. Paul's, London
(By permission of the Victoria and Albert Museum, South Kensington)



FIG. 51
CONSTANTIN MEUNIER. DOCK LABOURER, ANTWERP
(Bronze)

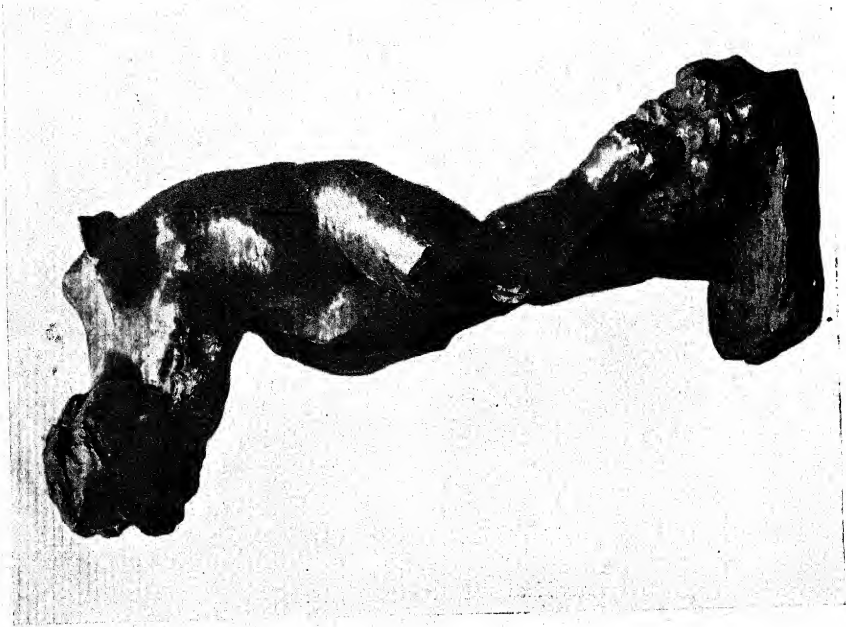


FIG. 52
AUGUSTE RODIN. THE MUSE
(Bronze), Paris



FIG. 53
AUGUSTE RODIN. THE KISS
(Marble), Paris

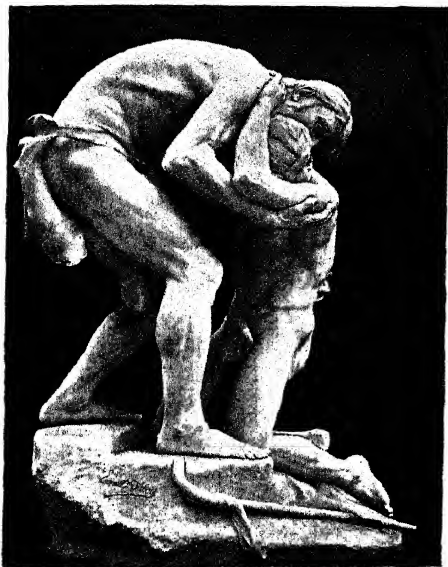


FIG. 54
ERNEST DUBOIS. LE PARDON
(Marble), Luxembourg, Paris



FIG. 55
DENYS PUECH. THE MUSE OF ANDRÉ CHÉNIER
(Marble), Luxembourg, Paris



FIG. 56
GIOVANNI NICOLINI. FAUN AND NYMPH
(Bronze), Sir J. Lavery Collection



FIG. 57
J. VAN BIESBROECKE. LE PEUPLE LE PLEURE
Luxembourg, Paris



FIG. 58
F. V. BLUNDSTONE. ATALANTA
(Photo, W. H. Grove & Son)

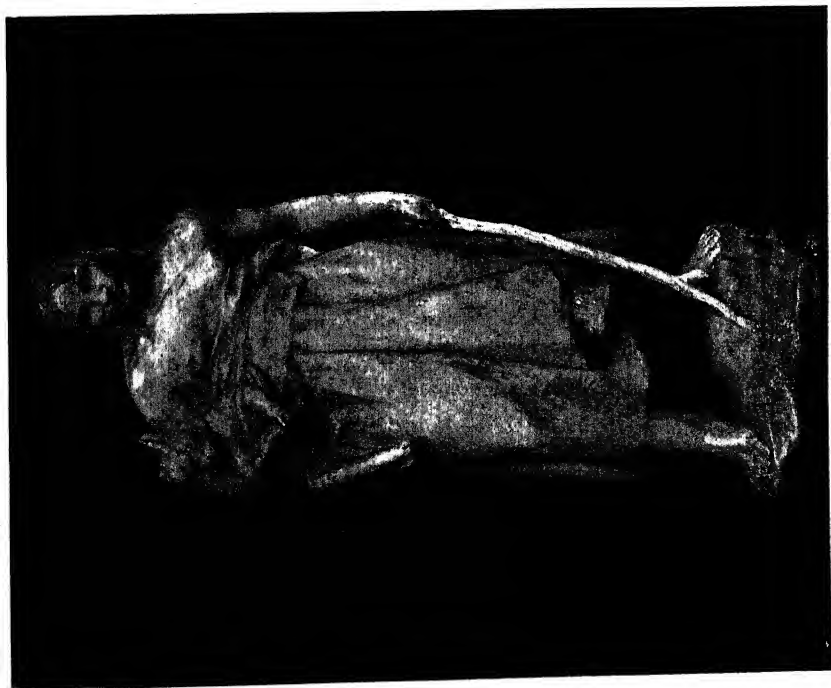


FIG. 59
CHARLES L. HARTWELL. THE GOATHERD'S DAUGHTER
(Bronze)
(Copyright of the Artist)



FIG. 60
AUGUSTUS SAINT-GAUDENS. THE PILGRIM
(Bronze), Philadelphia
(Photo by D. Sargent Bell)

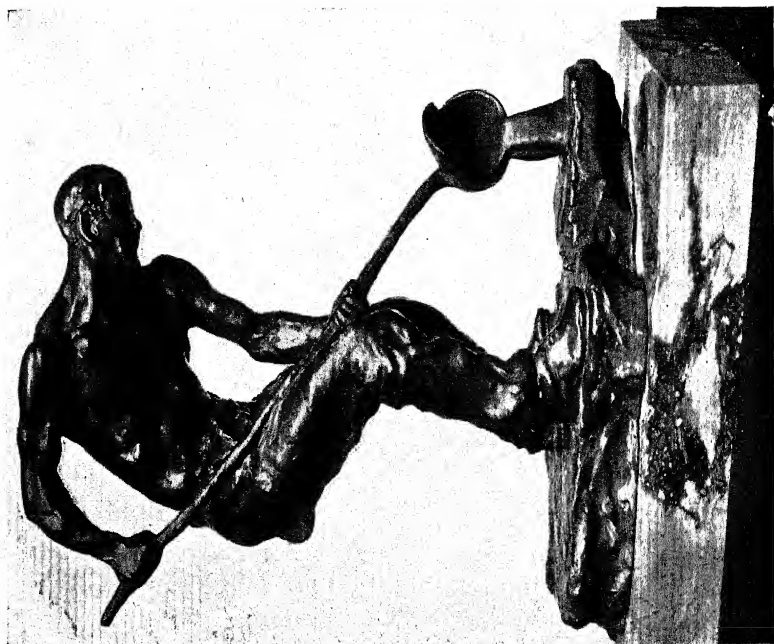


FIG. 61
ALBERT TOFF. THE METAL-POURER
(Bronze)

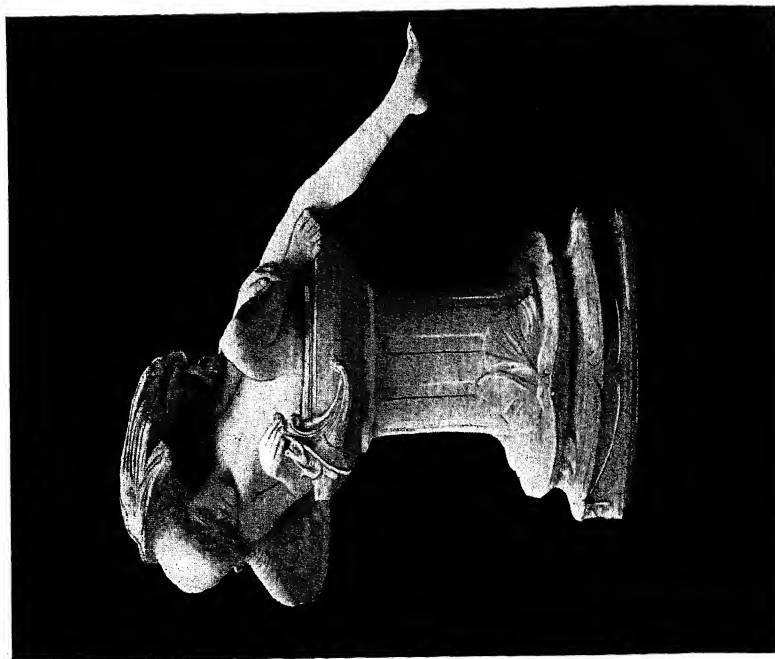


FIG. 62
MISS E. M. MOORE. THE CHARMED CIRCLE OF YOUTH

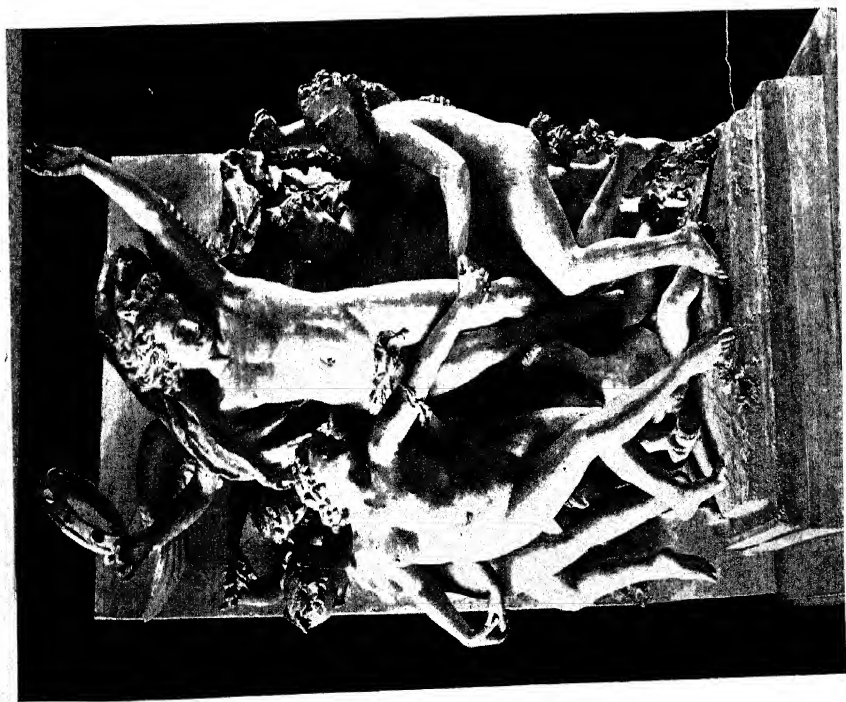


FIG. 63
J. B. CARPEAUX. DANCE
(Marble), Opera, Paris

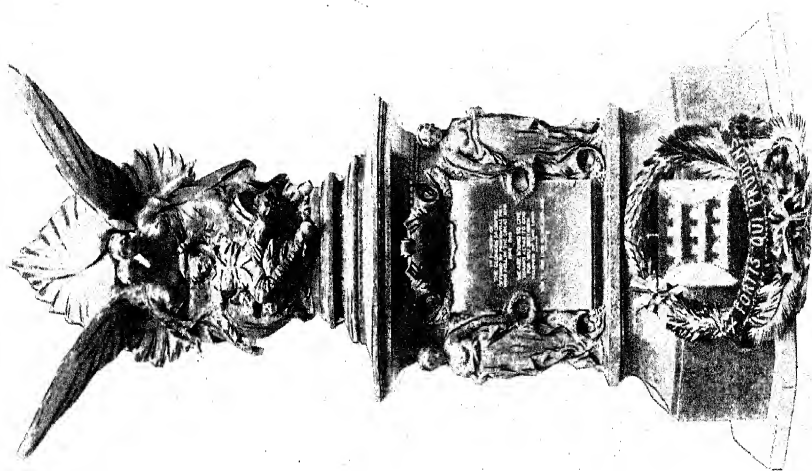


FIG. 64
F. V. BRUNDSTONE. WAR MEMORIAL
(Bronze), Prudential Assurance Co., Ltd., London

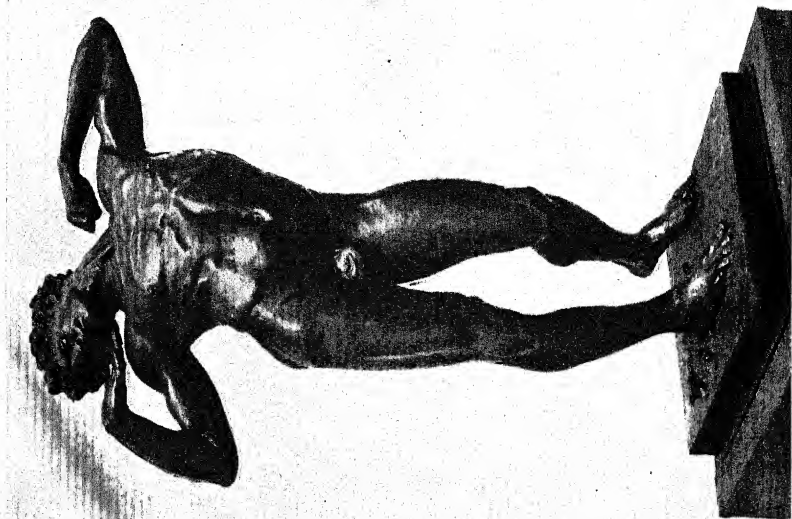


FIG. 65
FREDERICK, LORD LEIGHTON. THE SLUGGARD
(Bronze), National Gallery, Millbank
(By permission of the National Gallery)

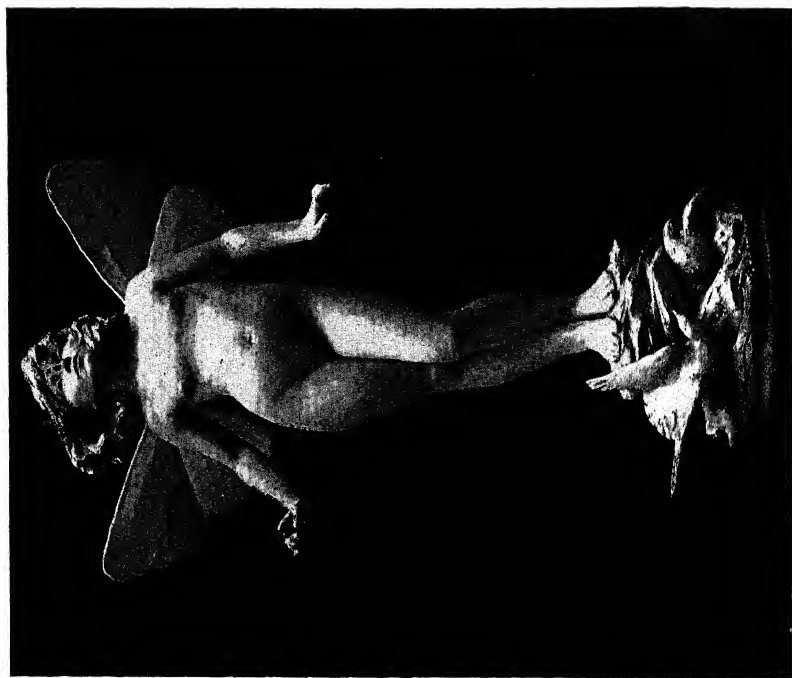


FIG. 66
HENRY C. PARR. MORNING
(Bronze)



FIG. 67
F. ARNOLD WRIGHT. WAR MEMORIAL, BELFAST

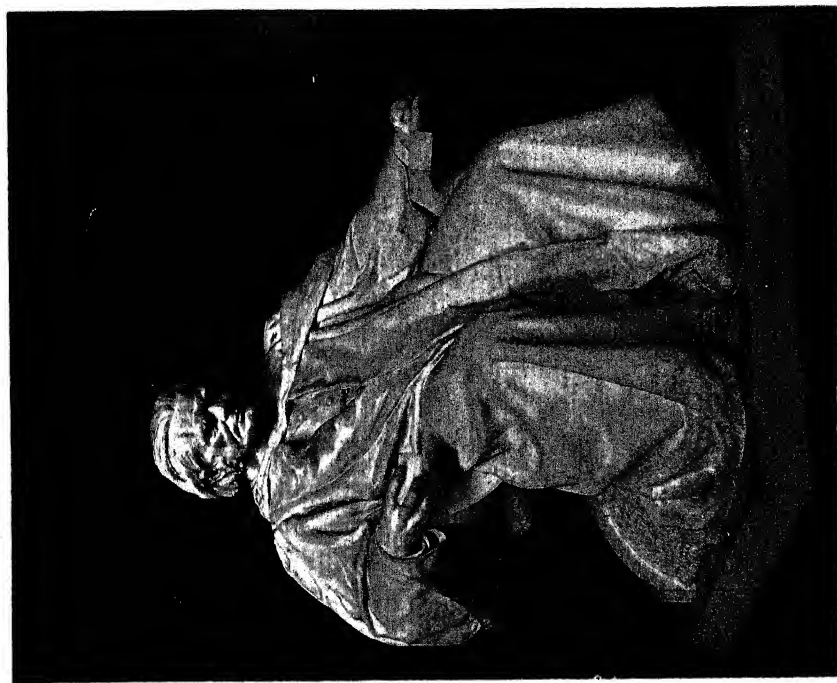


FIG. 68
ONLOW FORD. HUXLEY
(Marble), Natural History Museum, South Kensington



FIG. 69
KARL FIALA. SPRING
(Wood)



FIG. 70
A. A. CORDONNIER. SUR LE PAVÉ
(Marble), Luxembourg, Paris



FIG. 71
J. P. AUBÉ. DANTE
Petit Palais, Paris

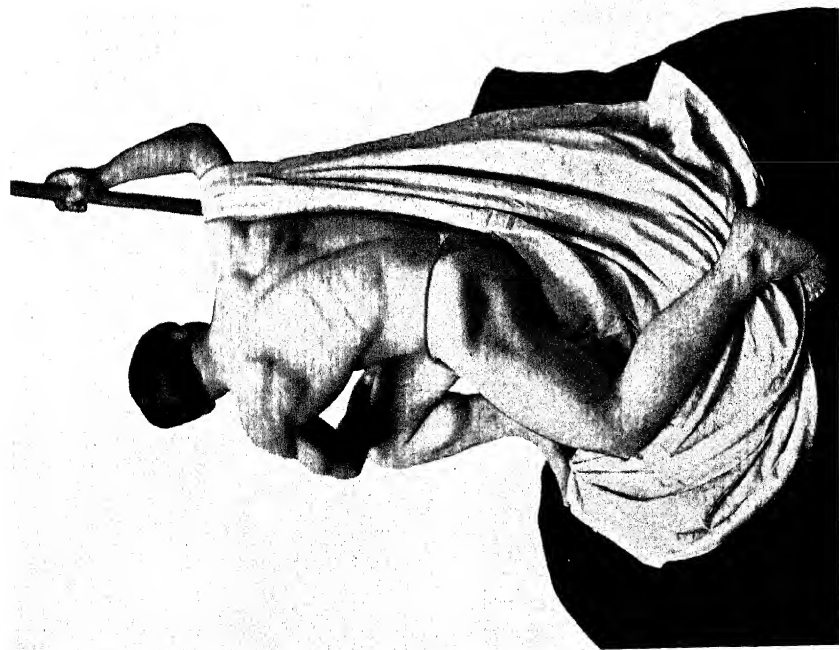


FIG. 72
A MODEL WITH DRAPERY

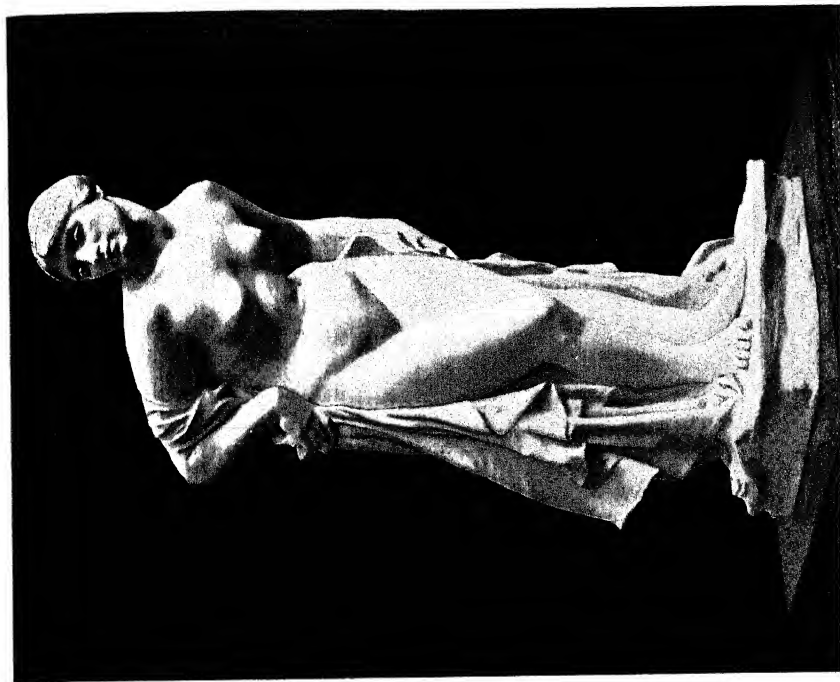


FIG. 73
ALBERT TOFT. THE BATHER
(Marble), National Gallery, Millbank
(By permission of the National Gallery)



FIG. 74
STANISLAV SUCHARDA. PALACKY MONUMENT
(Grey granite and bronze), Prague



FIG. 75
A. OCTOBRE. REMORSE
(Marble), Petit Palais, Paris

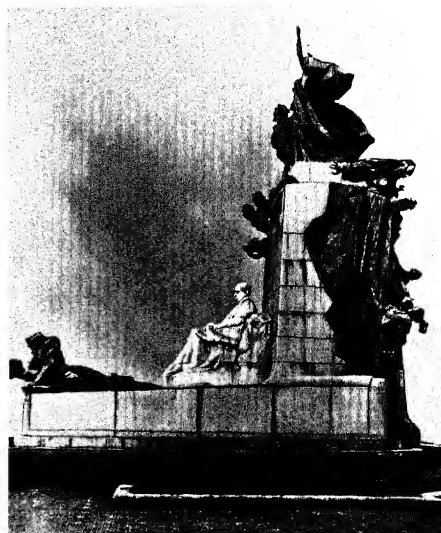


FIG. 76
STANISLAV SUCHARDA. PALACKY MONUMENT
(Grey granite and bronze), Prague



FIG. 77
LEONARDO BISTOLFI. THE MEMORIES COMFORTING SORROW
Turin



FIG. 78
REID DICK. PIETÀ
(Marble), Kitchener Memorial Chapel, St. Paul's Cathedral
(Photo, W. H. Grove & Son)

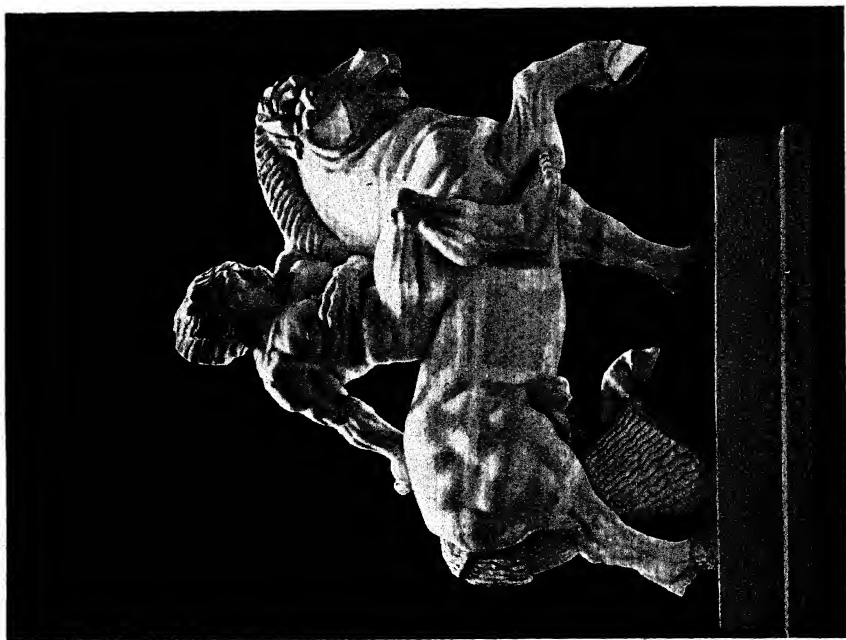


FIG. 79
IVAN MESTROVIĆ. MARKO KRALJEVIĆ

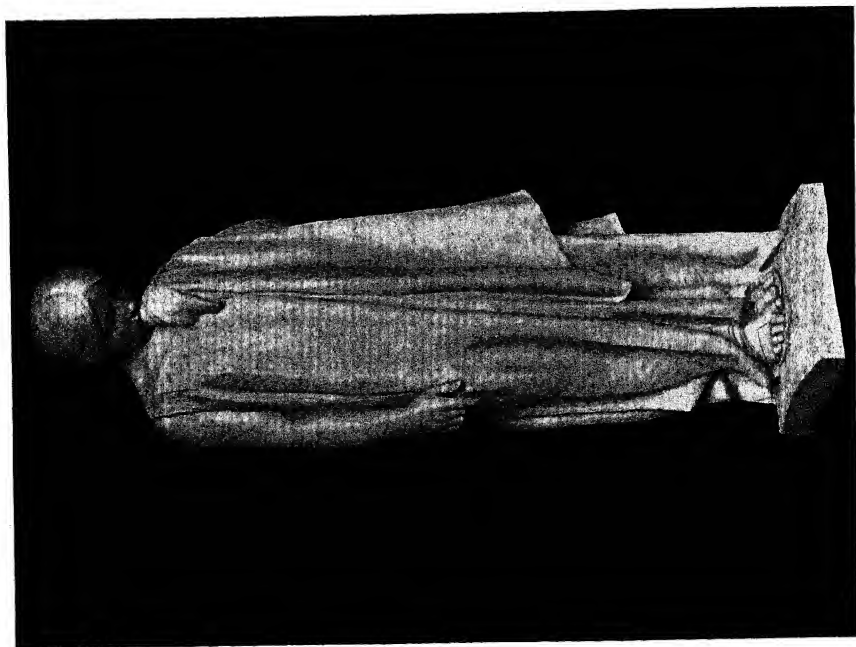


FIG. 80
REID DICK. SILENCE
(Photo, W. H. Grove & Son)

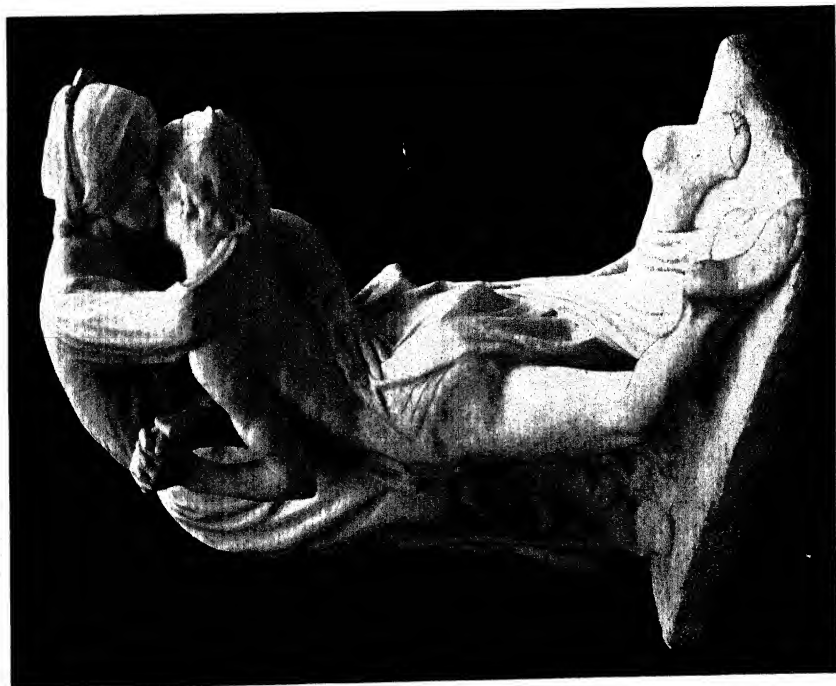


FIG. 81
PIERRE BRAECKE. FORGIVENESS
(Marble), Brussels

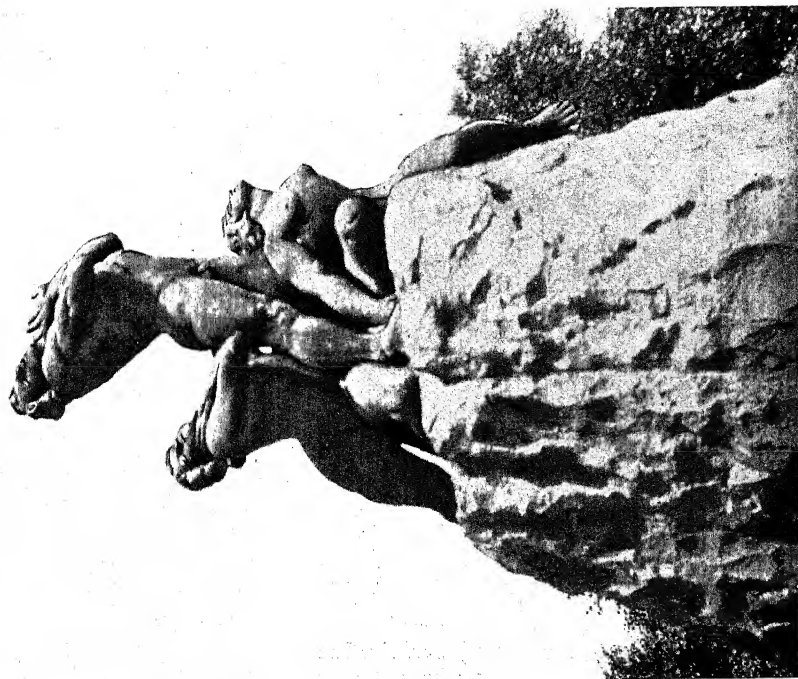


FIG. 82
RUDOLPH TEGNER. THE FINSÉN MONUMENT
Copenhagen

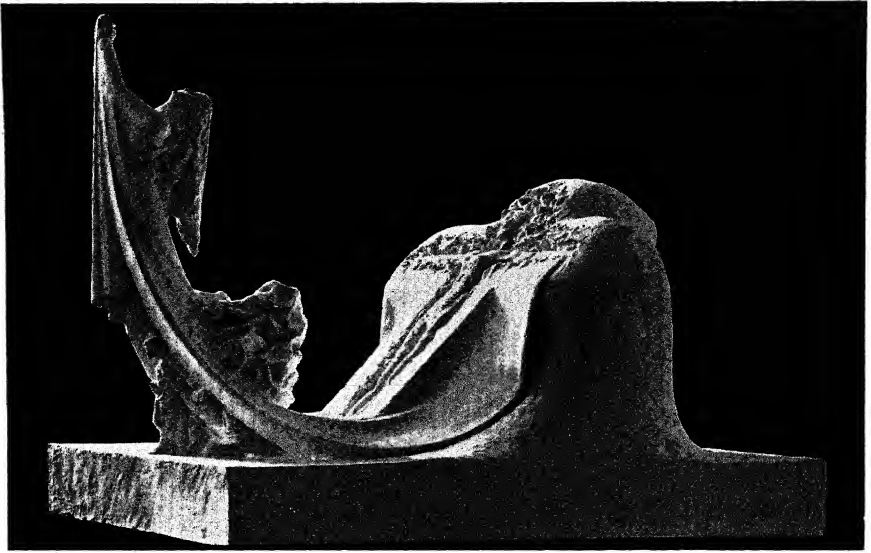


FIG. 83
EINAR JÖNSSON. NEW LIFE
Rekjavik, Iceland
(Photo, L. Albert)

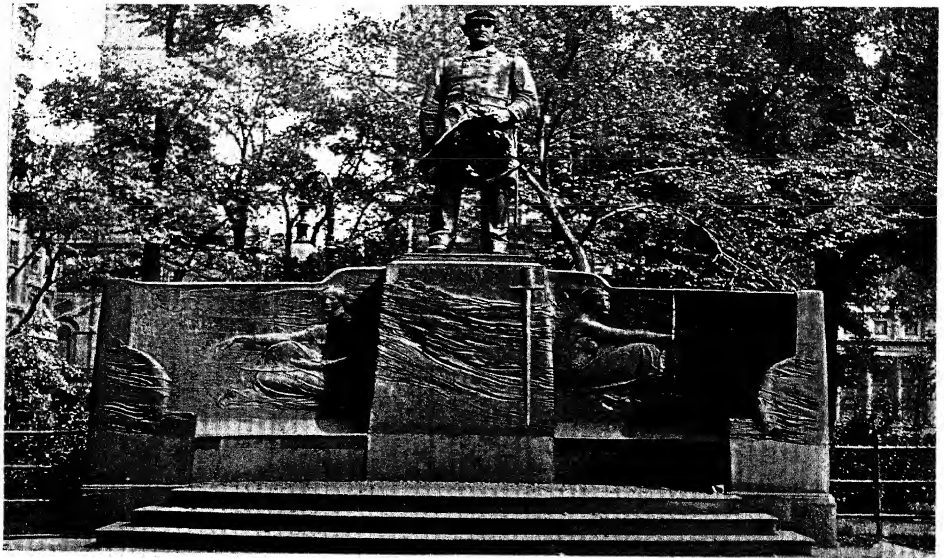


FIG. 84
AUGUSTUS SAINT-GAUDENS. ADMIRAL FARRAGUT
(Bronze), New York
(Photo, Underwood & Underwood)



FIG. 85
LÁDISLAV ŠALOUN. JAN HUS MEMORIAL
(Bronze and Limestone), Prague

PLATE L

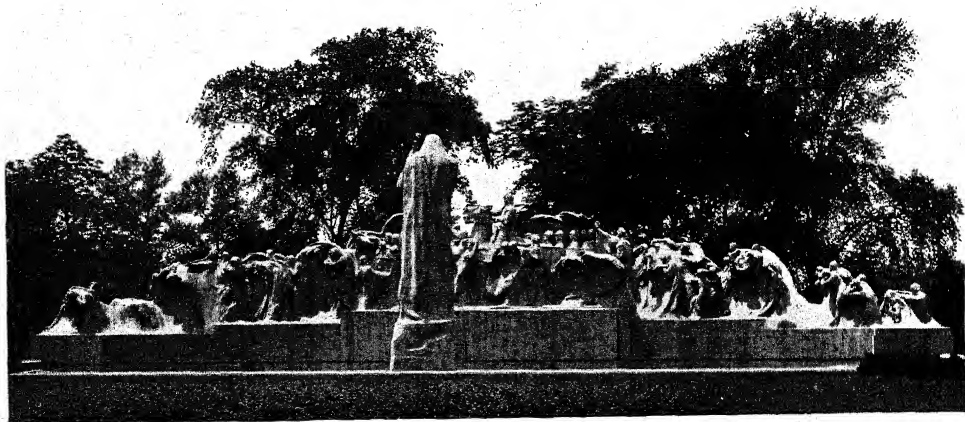


FIG. 86
LORADO TAFT. THE FOUNTAIN OF TIME
(Concrete), Chicago



FIG. 87
LORADO TAFT. THE FOUNTAIN OF TIME (DETAIL)
(Concrete), Chicago

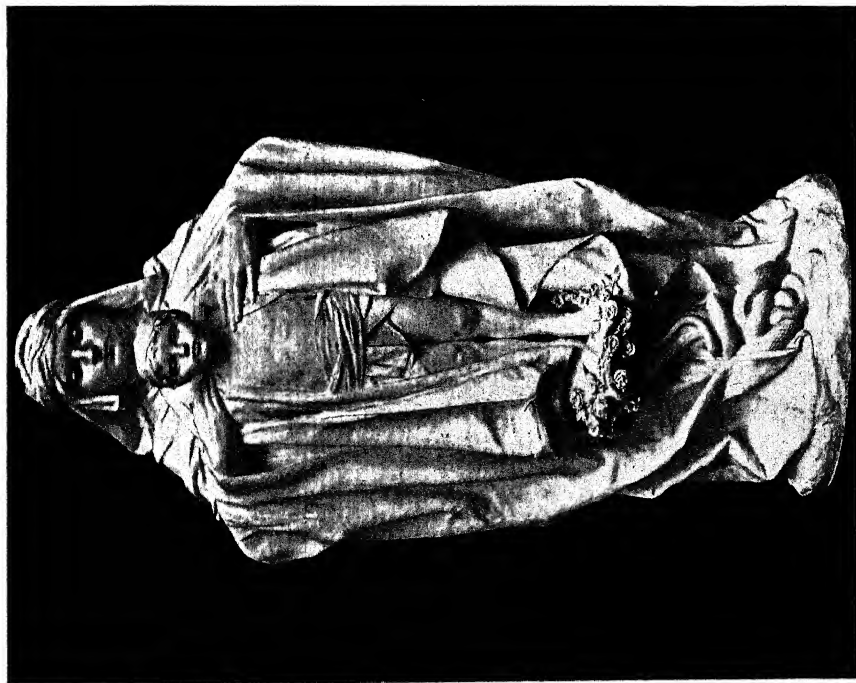


FIG. 88

SIR BERTRAM MACKENNA. MADONNA
(Photo, Menger and Marchant)

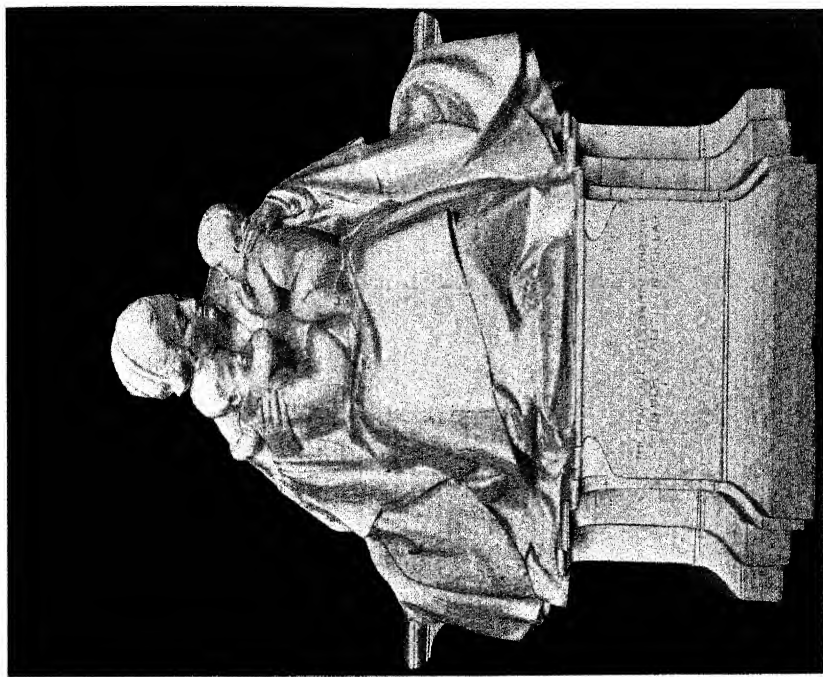


FIG. 89

SIR GEORGE FRAMPTON. MATERNITY

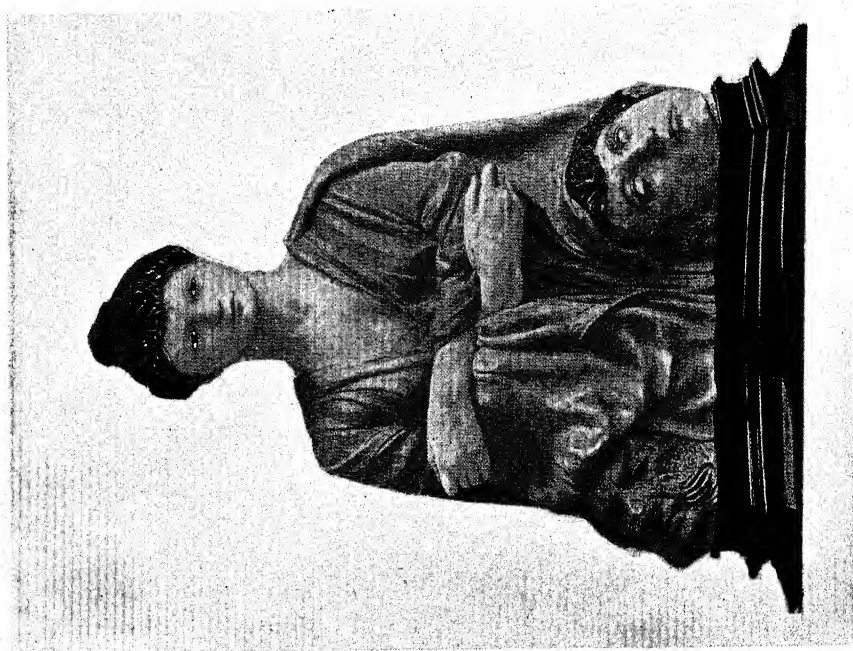


FIG. 90
MAX KLINGER. SALOME
(Coloured Marbles), Leipzig

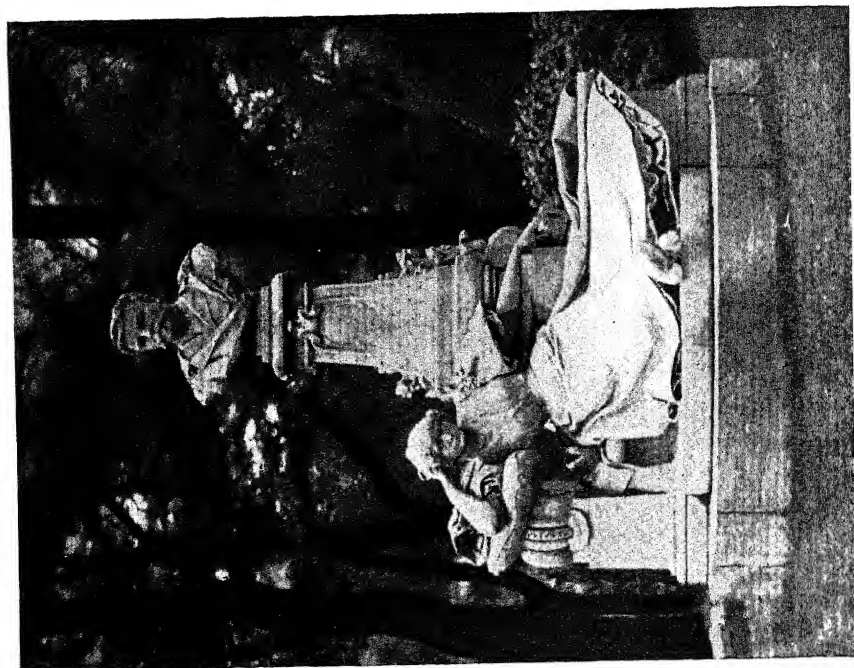


FIG. 91
C. R. VERLET. GUY DE MAUPASSANT
Parc Monceau, Paris

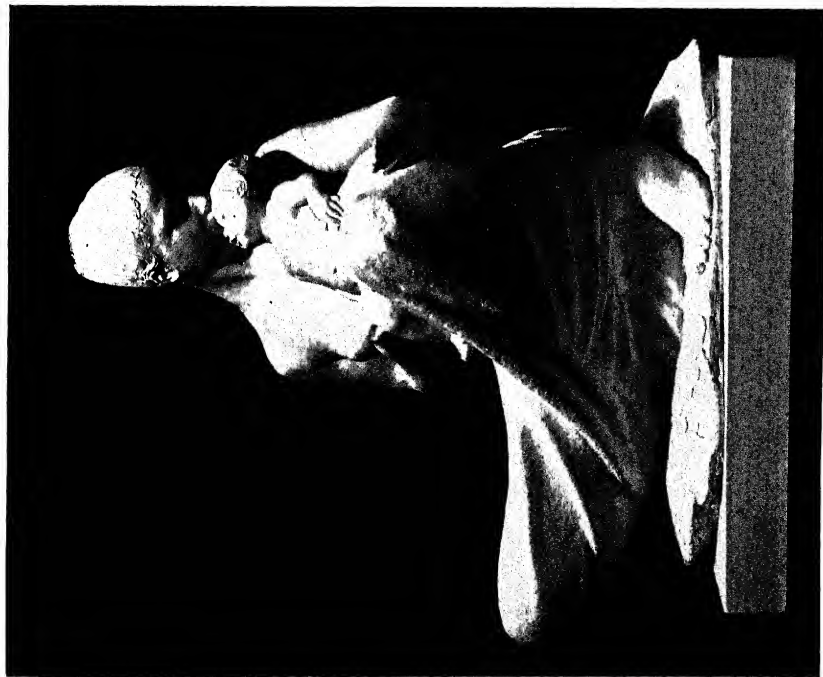


FIG. 92
REID DICK. THE KISS
(Bronze)
(Photo, Sydney W. Newbery)

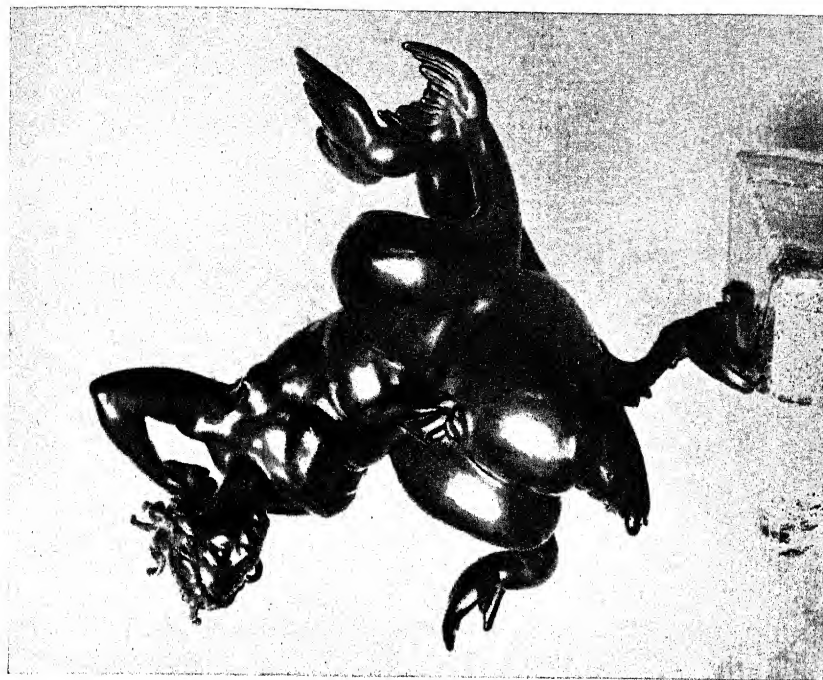


FIG. 93
CARL MILLES. SOLGLITTER
(Bronze), Stockholm

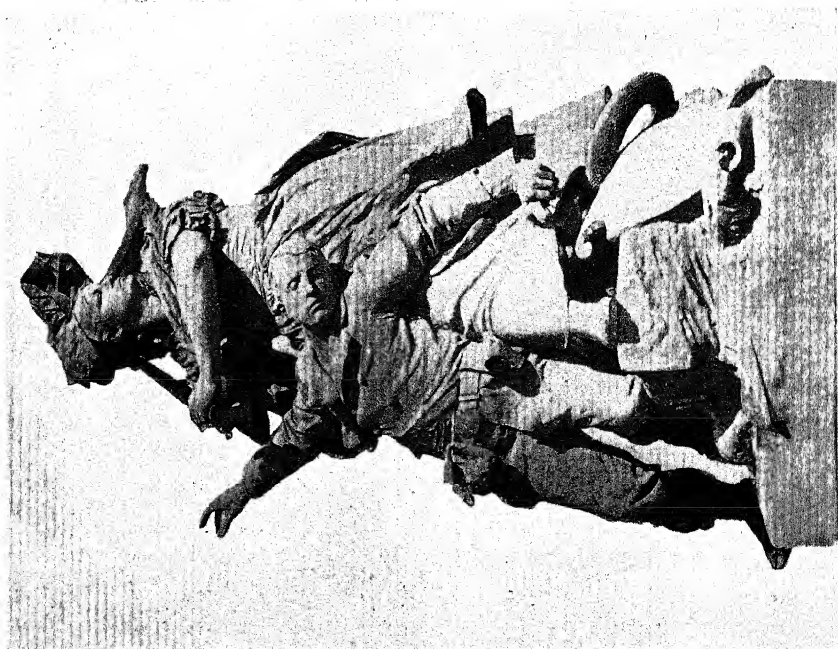


FIG. 94
ANTONIN MERCIÉ. QUAND MÊME
(Marble), Paris

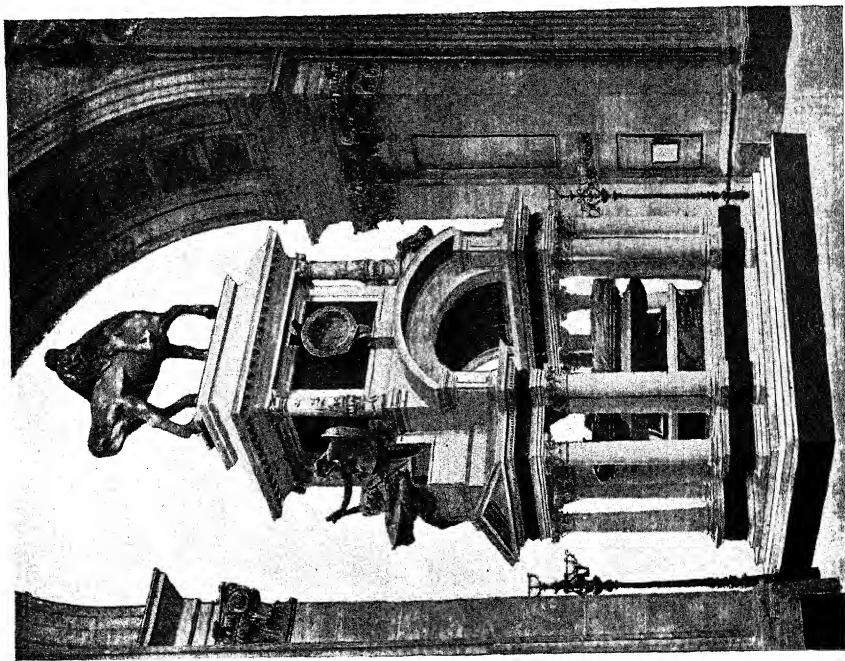


FIG. 95
ALFRED STEVENS. THE WELLINGTON MONUMENT
(Bronze and Marble), St. Paul's Cathedral, London

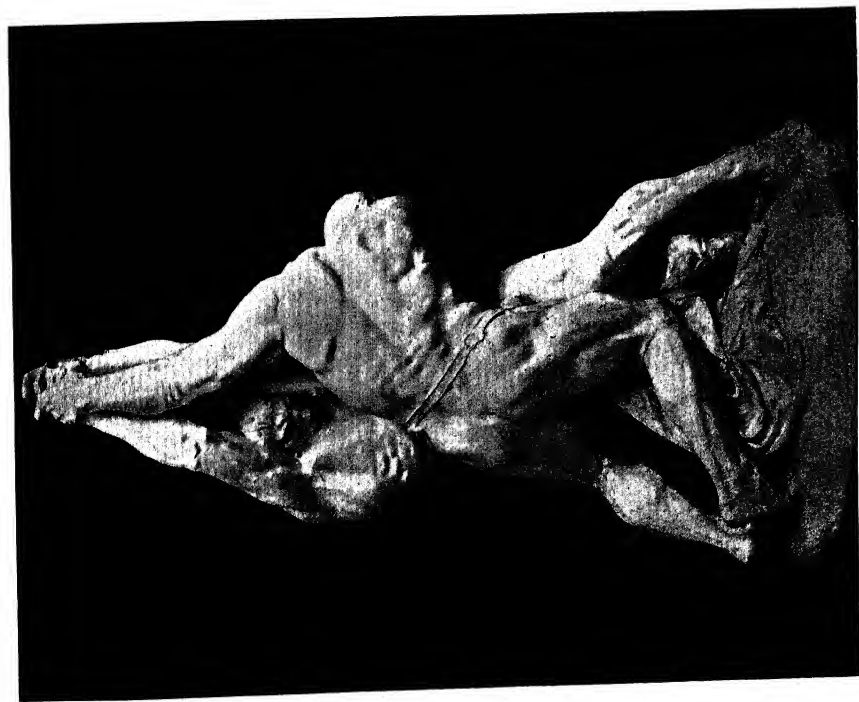


FIG. 96
J. VAN BIESBROECKE. BASE FOR FLAGSTAFF
(Bronze), Ghent

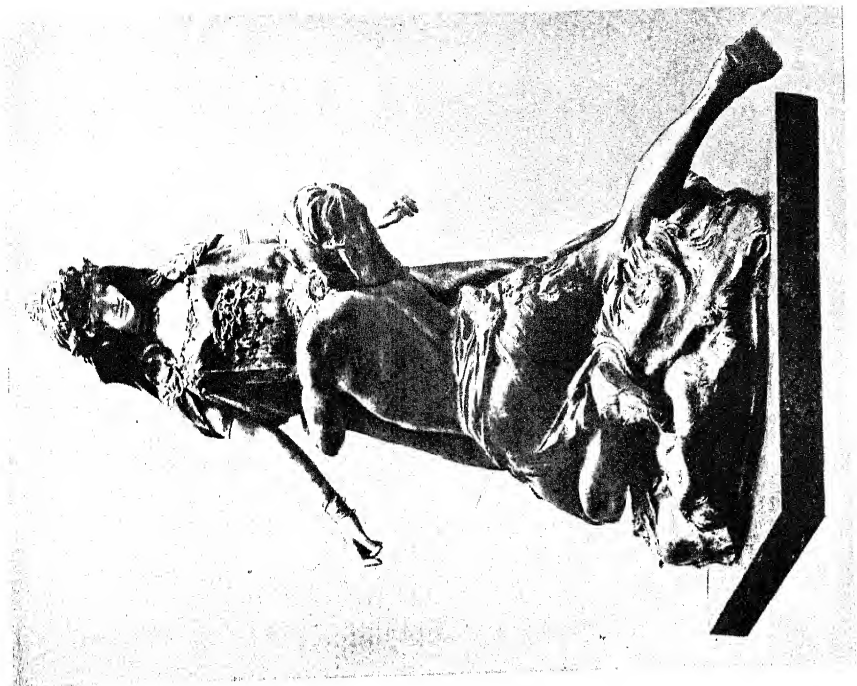


FIG. 97
THÉODORE A. RIVIÈRE. SALAMMÔ AT THE HOUSE OF MATHO
(Gold and Ivory)

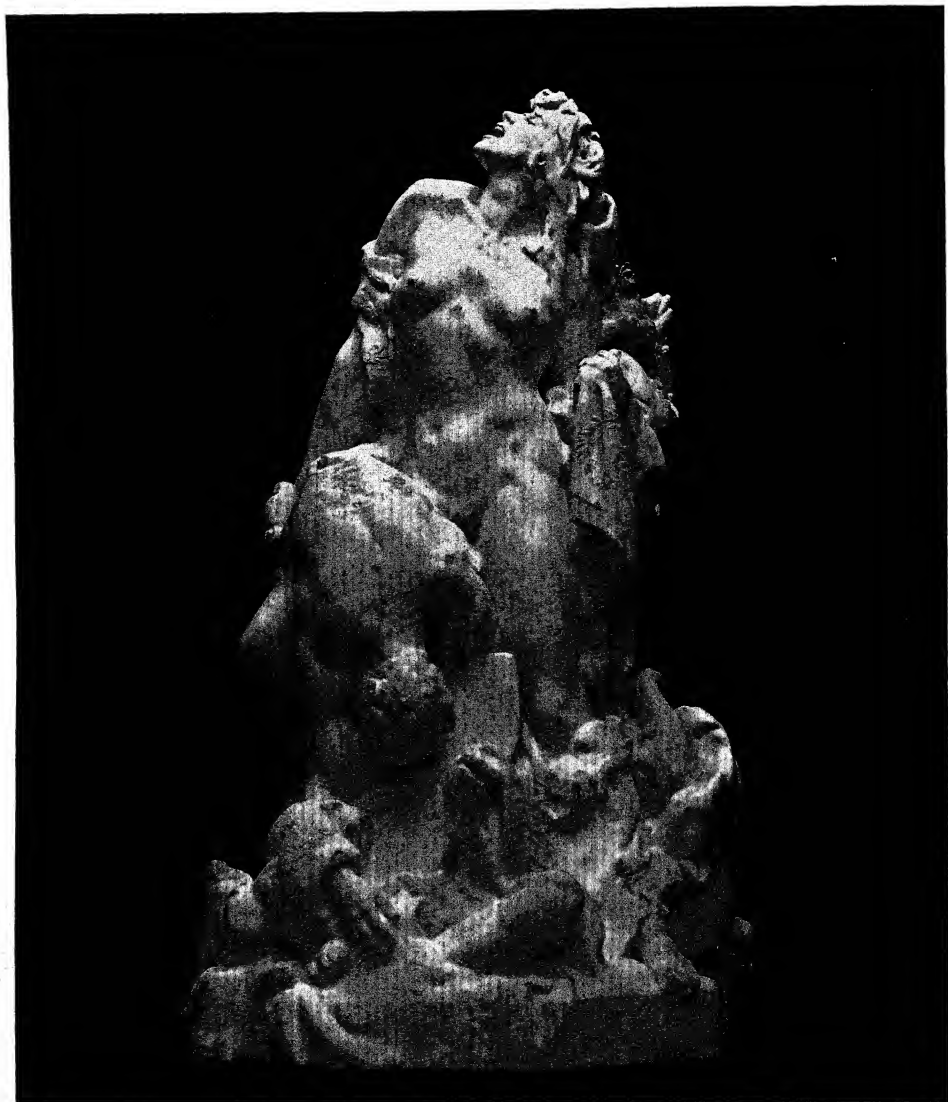


FIG. 98
FREDERICK MACMONNIES. THE MARNE MEMORIAL
(Stone), Meaux, France
(Photo, De Witt Ward)

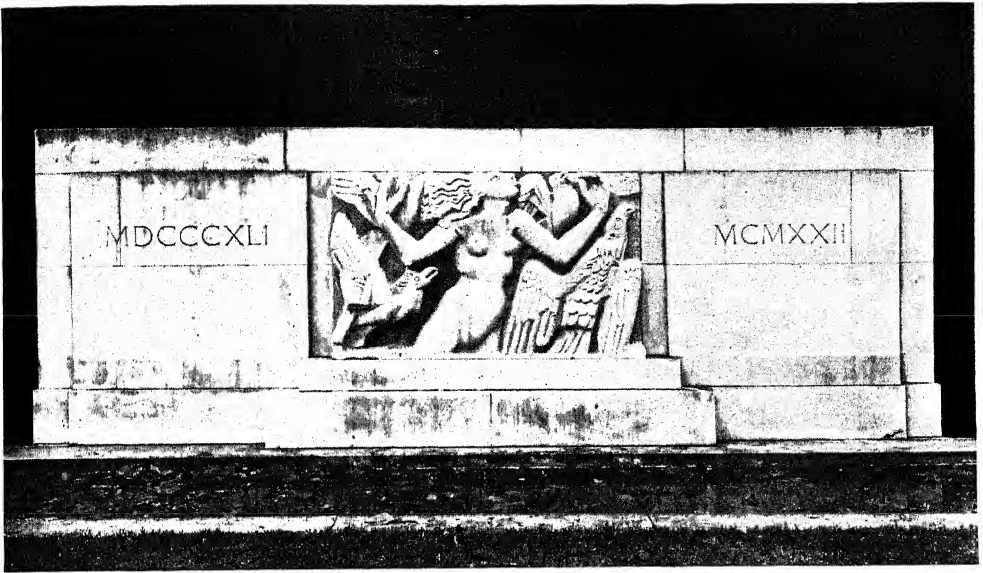


FIG. 99
JACOB EPSTEIN. RIMA, HUDSON MEMORIAL (DETAIL)
(Stone), Hyde Park, London
(By permission of H.M. Office of Works)



FIG. 100
STEPHEN SINDING. THE VALKYRIE
(Bronze), Copenhagen



FIG. 101
JEAN SZCZEPKOWSKI. FIGURE
FROM CHAPEL
(Pine)
(*Photo, Rep.*)



FIG. 102
ADAM FISCHER. GIRL WITH A PITCHER
(Stone)



(FIG. 103
SAVA BOTZARIS. MR. E. THESIGER

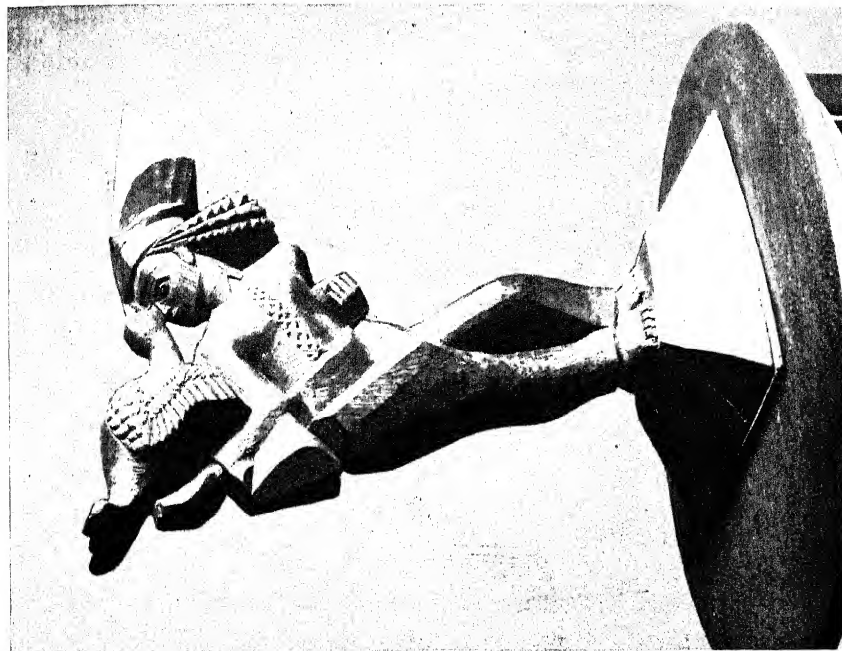


FIG. 105
R. FIRK. JANOSIK AND THE MOUNTAIN COCK
(Wood), Warsaw



FIG. 104
JEAN SZCZEPKOWSKI. PANEL IN CHAPEL
(Pinewood)
(Photo, Ref.)



FIG. 106
FRANTIŠEK ÚPRKA. SLOVAK GIRL WEeping
(Stone), Olsany, Prague

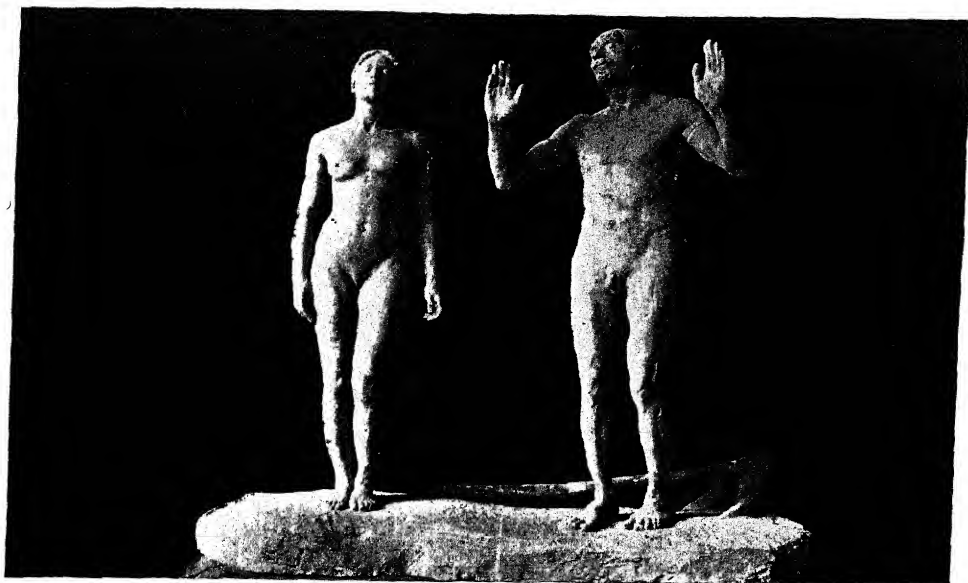


FIG. 107
PAUL LANDOWSKI. HYMN TO THE DAWN
(Bronze), Petit Palais, Paris



FIG. 108
PAUL LANDOWSKI. THE SONS OF CAIN
(Bronze), Copenhagen



FIG. 109
RICHARD R. GOULDEN. MARGARET MACDONALD MEMORIAL
(Bronze), Lincoln's Inn Fields, London

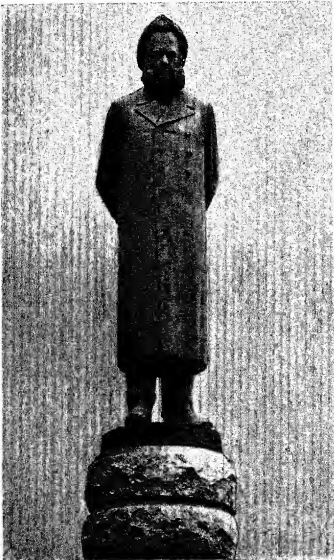


FIG. 110
STEPHEN SINDING. IBSEN
(Bronze), Oslo



FIG. 111
ANTONIO CANOVA. TOMB, ARCHDUCHESS MARIA
CHRISTINA
Vienna

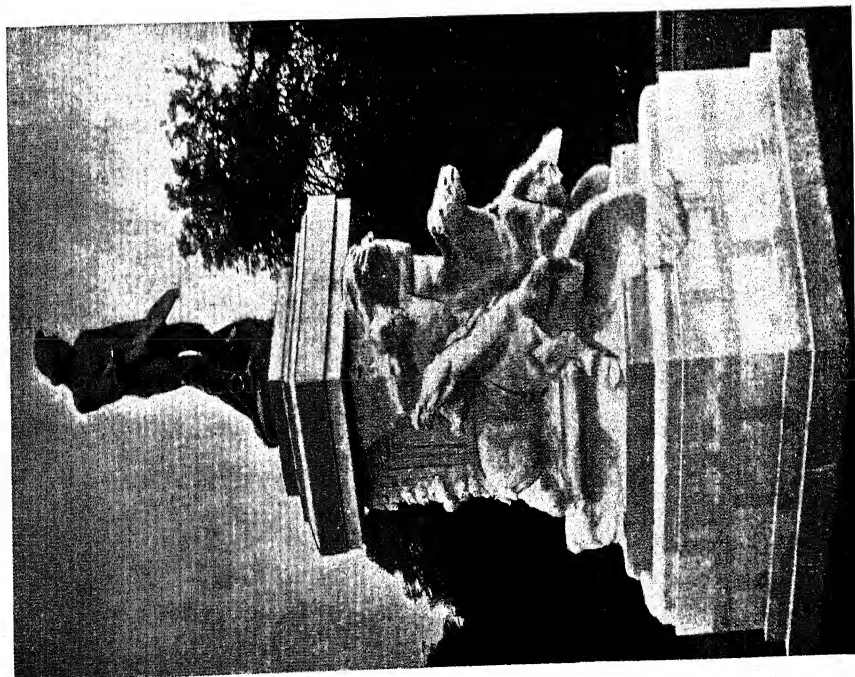


FIG. 112
AUGUSTE RODIN. CLAUDE LORRAIN
(Bronze and Stone), Nancy

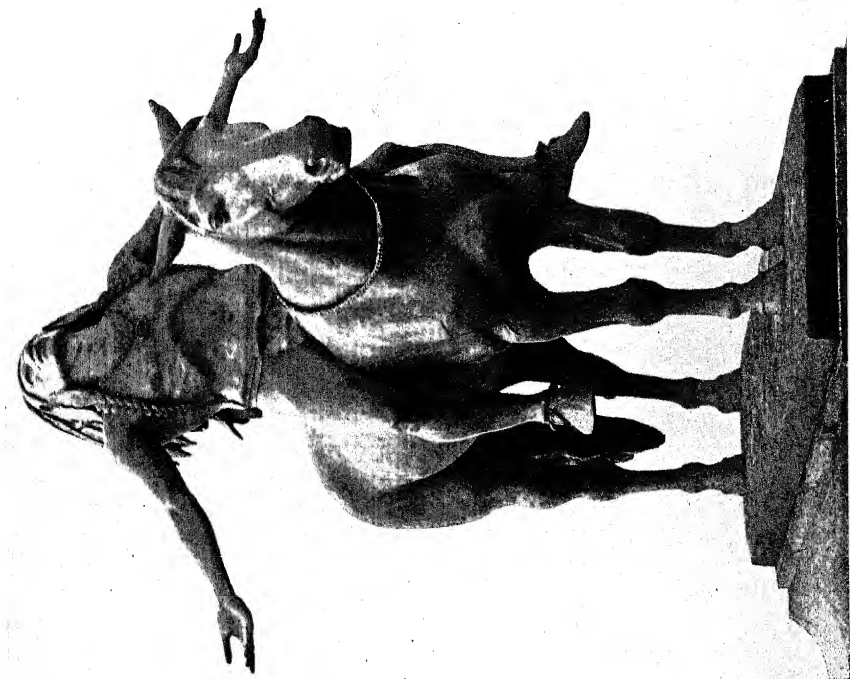


FIG. 113
CYRUS E. DALLIN. THE APPEAL TO THE GREAT SPIRIT
(Bronze), Boston



FIG. 114
SIR W. REYNOLDS-STEPHENS. GUINEVERE
AND THE NESTLING
(Various metals and inlays)
(Copyright of the Artist)



FIG. 115
LORADO TAFT. BLACKHAWK
(Concrete), Rock River, Oregon.



FIG. 116
PARTHENON FRIEZE (DETAIL)
(Pentelic Marble), British Museum

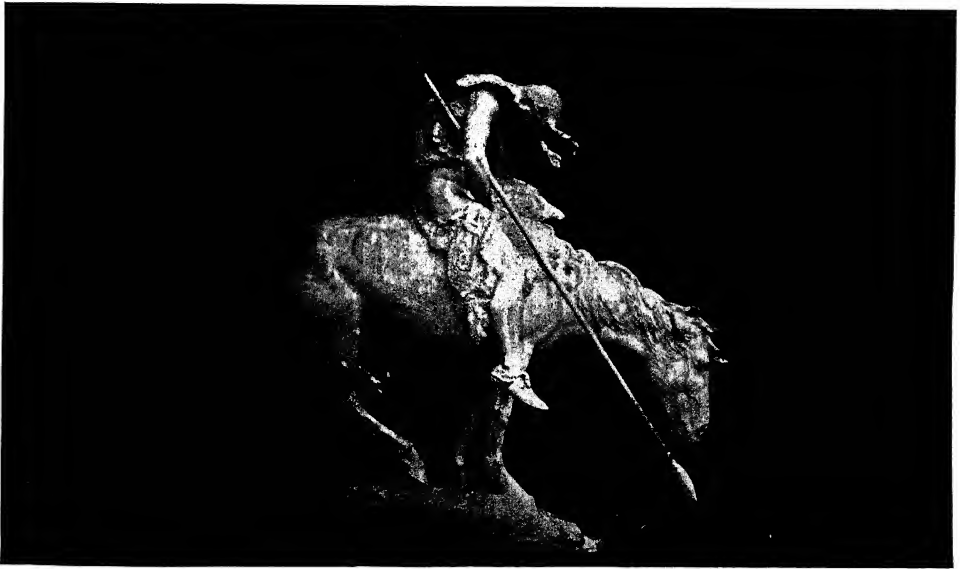


FIG. 117
J. E. FRASER. AT THE END OF THE TRAIL
(Bronze), Mooney Park, Fresno, California

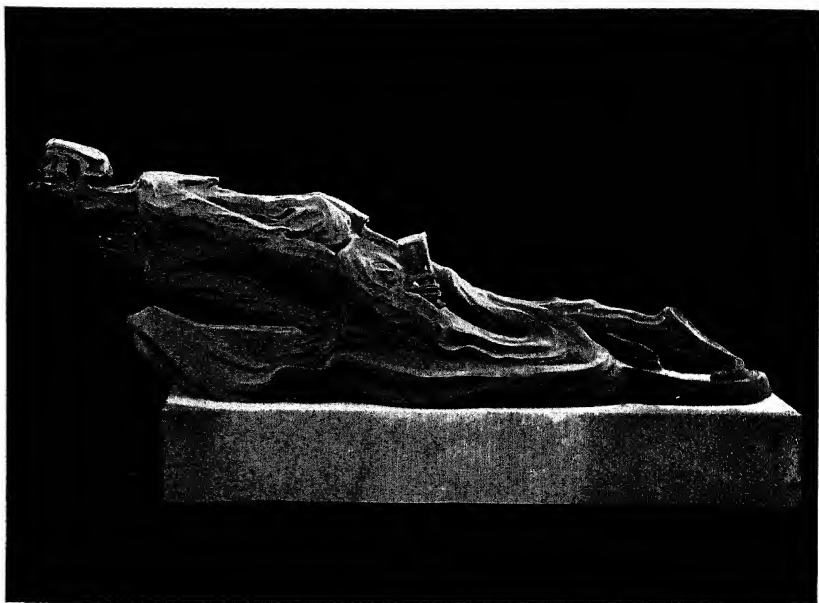


FIG. 118
N. HANSEN-JACOBSEN. A SHADE
(Bronze), Copenhagen

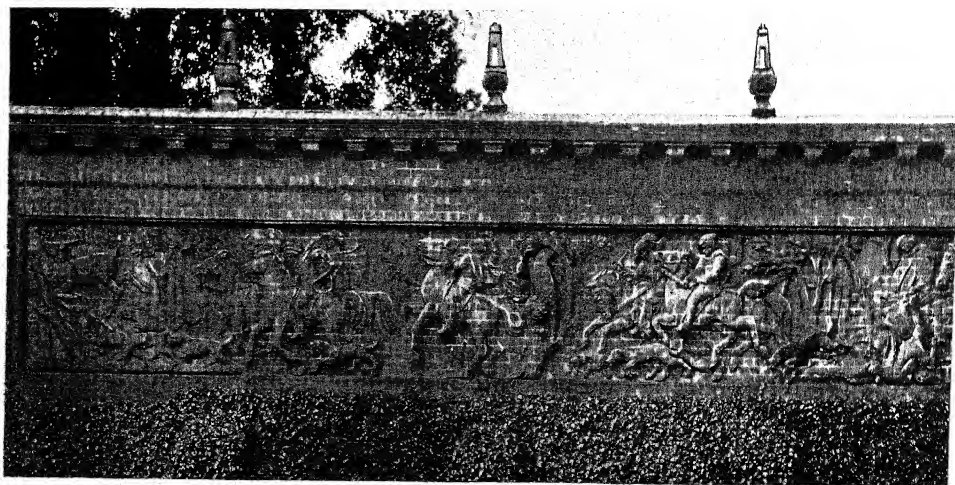


FIG. 119
S. PEYPS COCKERELL. A HUNT
(Brick), Haslemere



FIG. 120
GILBERT BAYES. A KNIGHT UPON HIS WAR-HORSE
(Coloured Plaster)

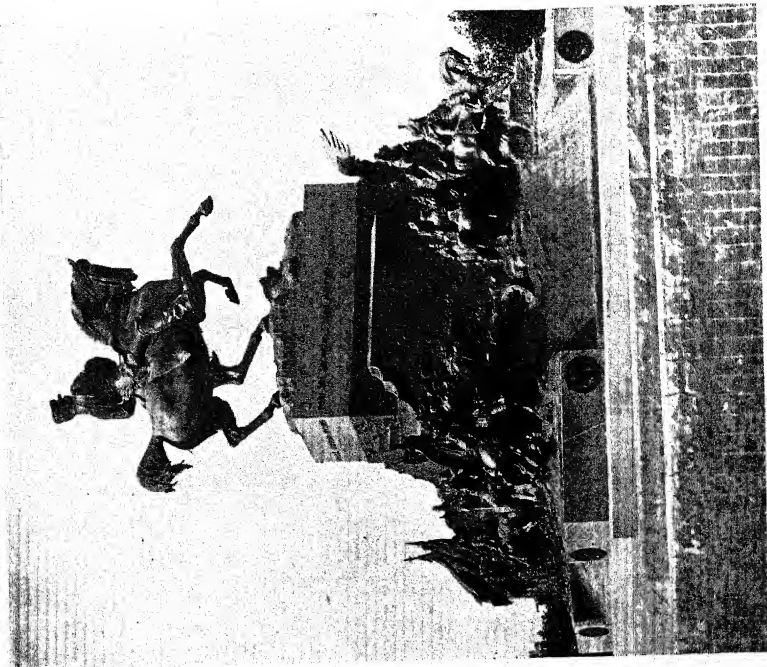


FIG. 121
DAVID CALANDRA. AMADEUS OF SAVOY
(Bronze and Stone), Turin

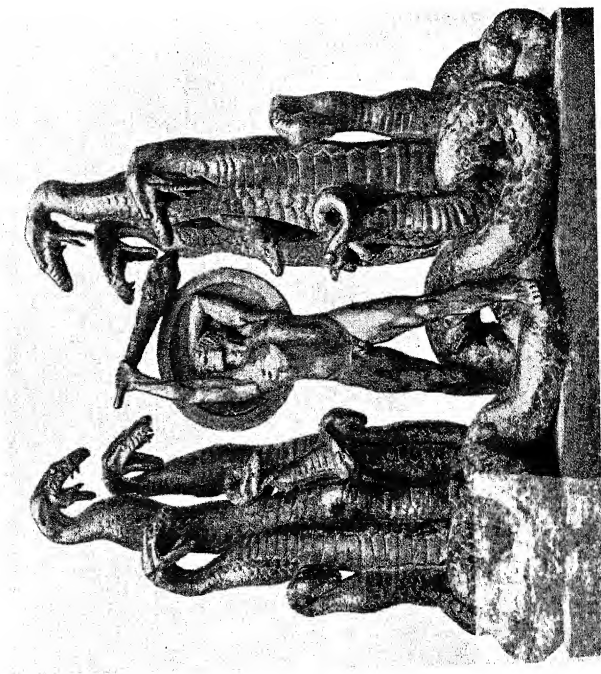


FIG. 122
RUDOLPH TEGNER. HERACLES AND THE HYDRA
(Bronze)

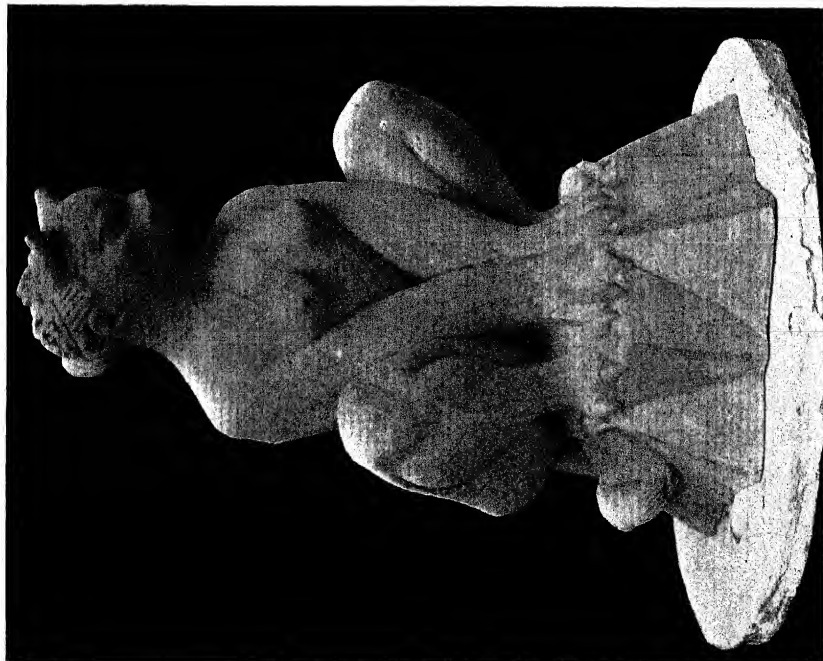


FIG. 123
KONSTANTY LASZCZKA, 'THE ENCHANTED PRINCESS'
(Bronze)

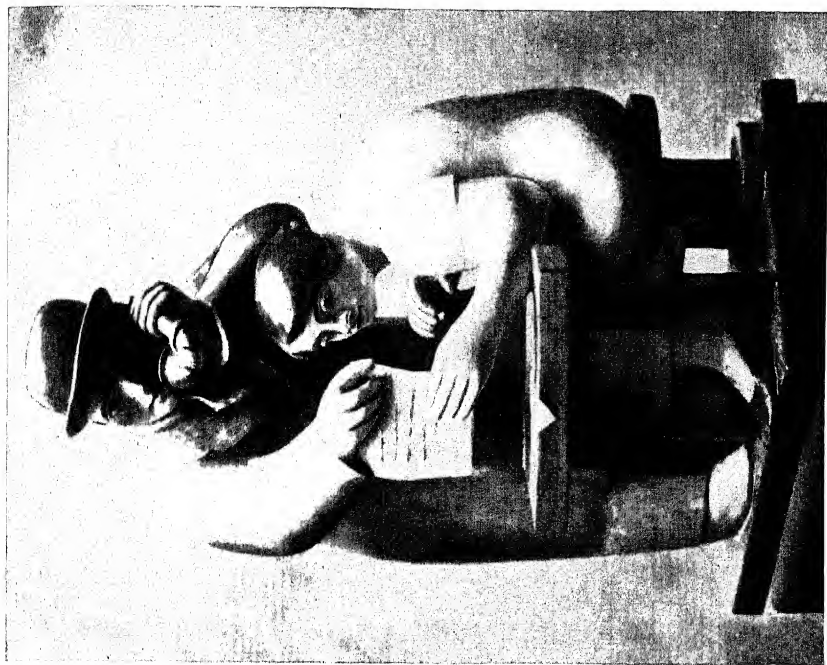


FIG. 124
OTTO GUTFREUND, 'COMMERCE'
(Coloured Wood)

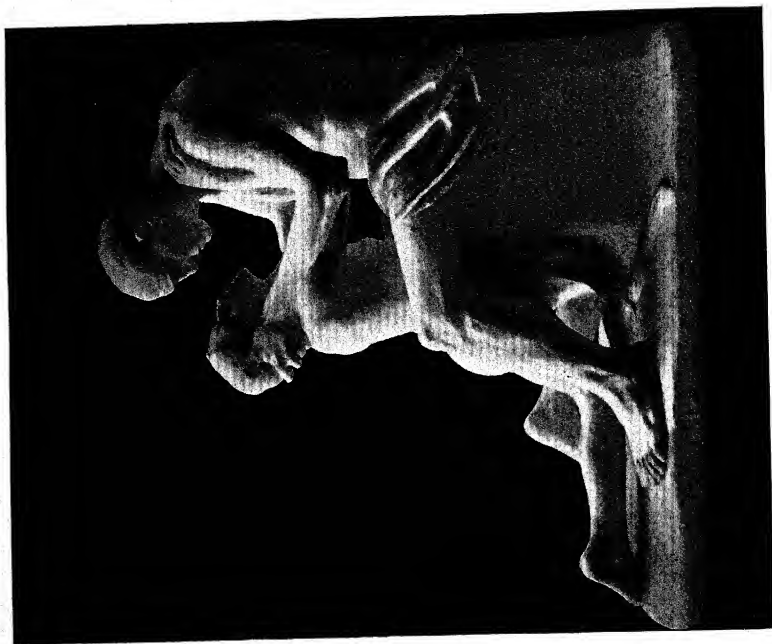


FIG. 125
CONSTANTIN MEUNIER. THE PRODIGAL SON
(Bronze), Ghent

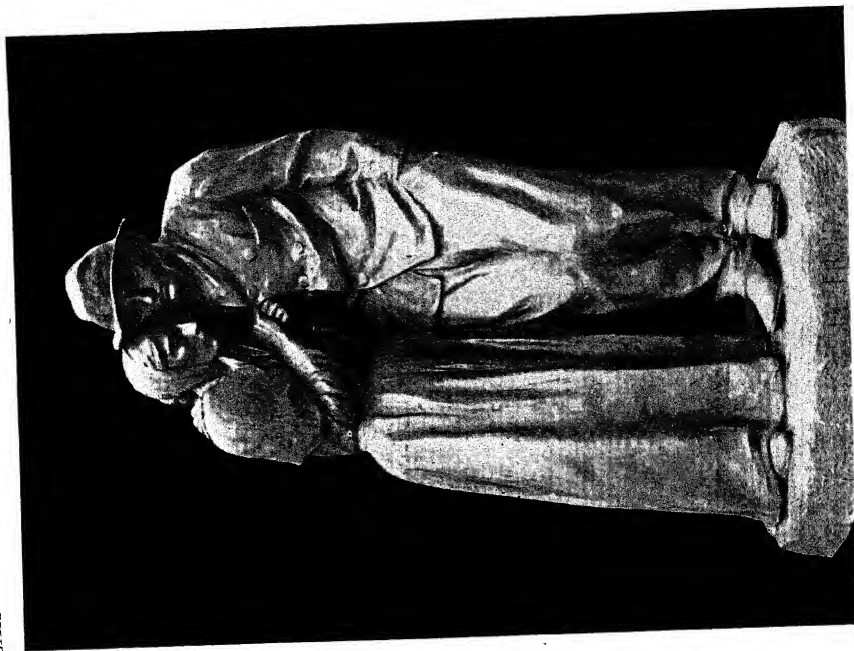


FIG. 126
P. ROGER-BLOCHE. LE FROID
(Stone), Luxembourg, Paris

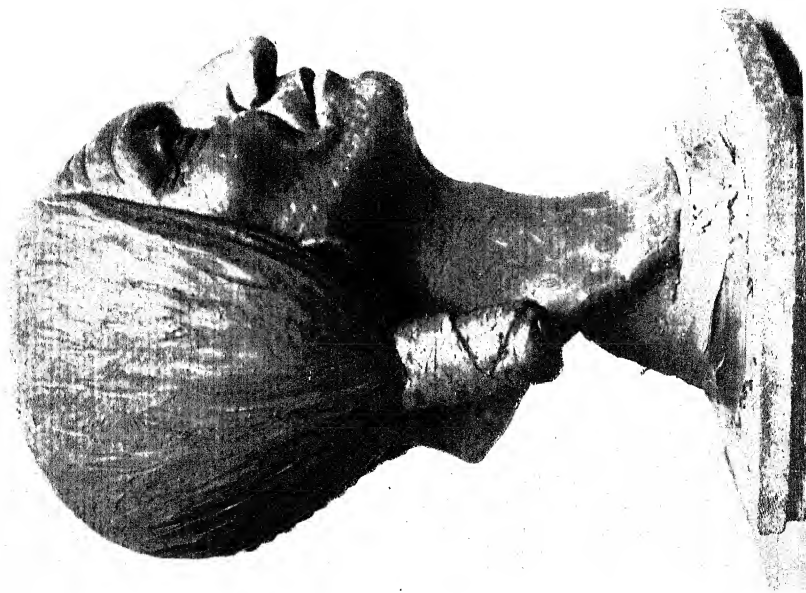


FIG. 127
CYRUS E. DALLIN. SITTING BULL
(Clay)
(Photo, The Dadmum Company)



FIG. 128
ALFRED DRURY. SIR HENRY ROSCOE
Chemical Society, Burlington House
(Photo, O. F. Drury)



FIG. 129
ŠAVA BOTZARIS. ANNA MAY WONG



FIG. 130
LADISLAV KOFRÁNEK. MADONNA



FIG. 131
ŠAVA BOTZARIS. NIGGER
(Bronze)



FIG. 132
ADAM FISCHER. BUST OF A SCULPTOR
(Bronze)

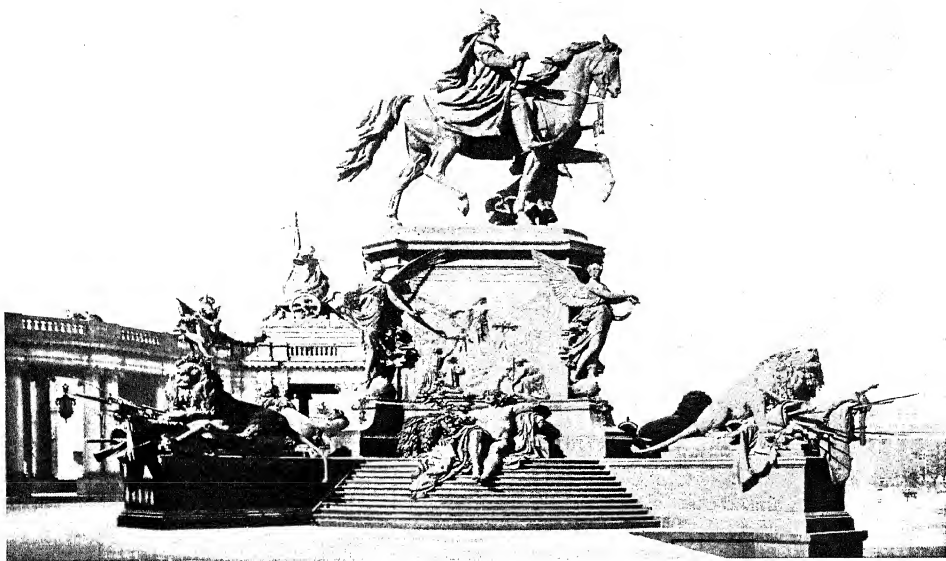


FIG. 133
REINHOLD BEGAS. KAISER WILHELM I
(Bronze), Berlin



FIG. 134
KAROL HUKAN. AN ALTAR
Krakow, Poland
(Photo, M. Pulczynski)

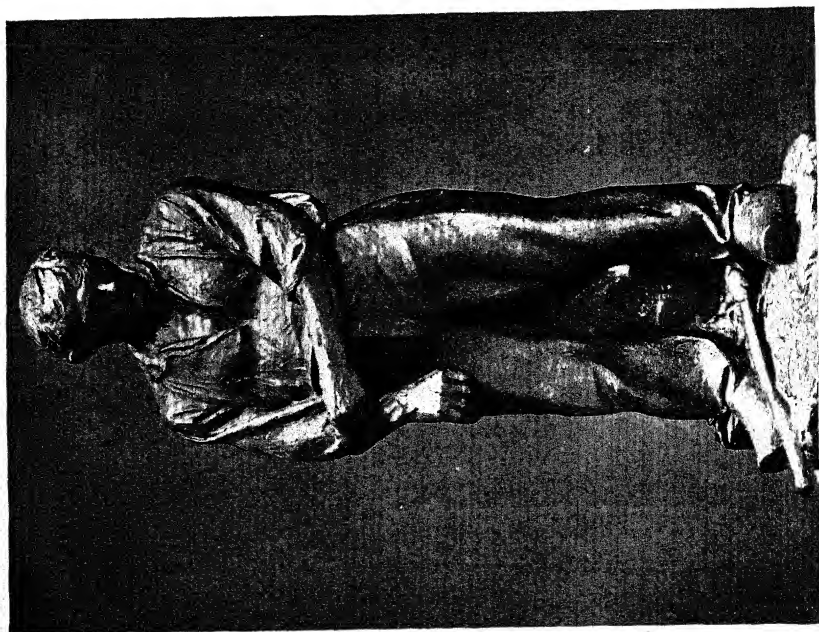


FIG. 135
JULES DALOU. PAYSAN
(Bronze), Paris

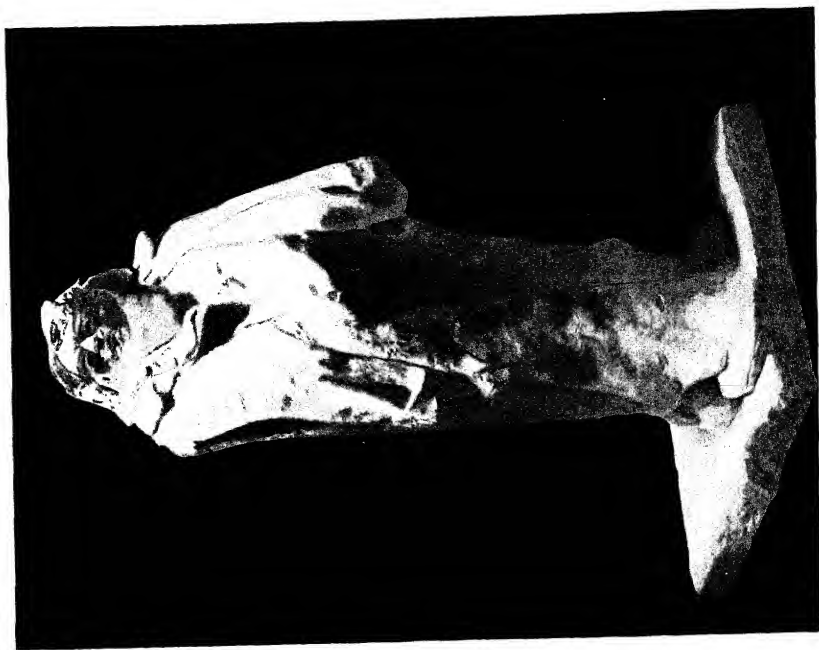


FIG. 136
AUGUSTE RODIN. BALZAC
(Plaster), Musée Rodin, Paris

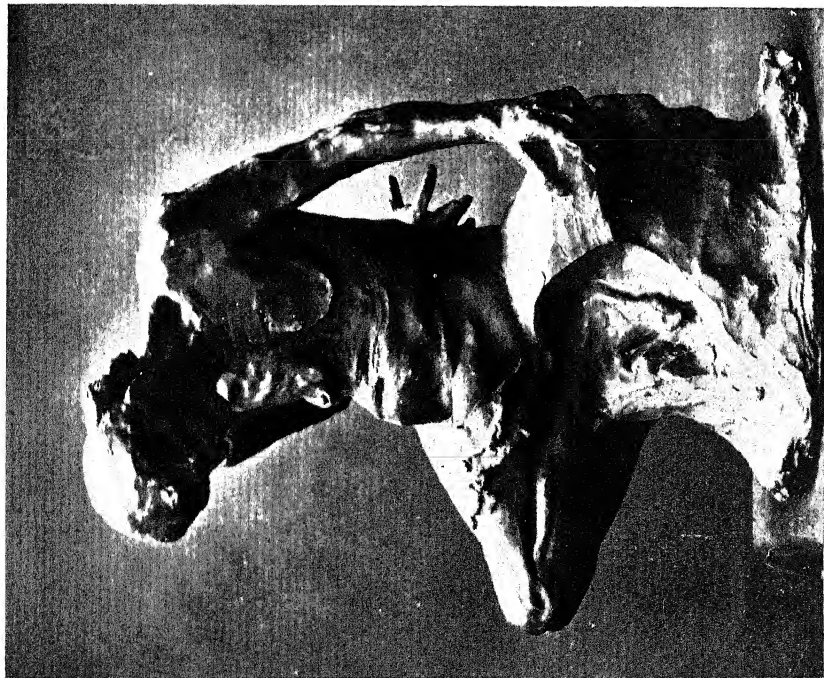


FIG. 137
AUGUSTE RODIN. LA VIEILLE HEAULMIÈRE
(Bronze), Paris



FIG. 138
FRANTIŠEK BÍLEK. BLIND
(Wood)

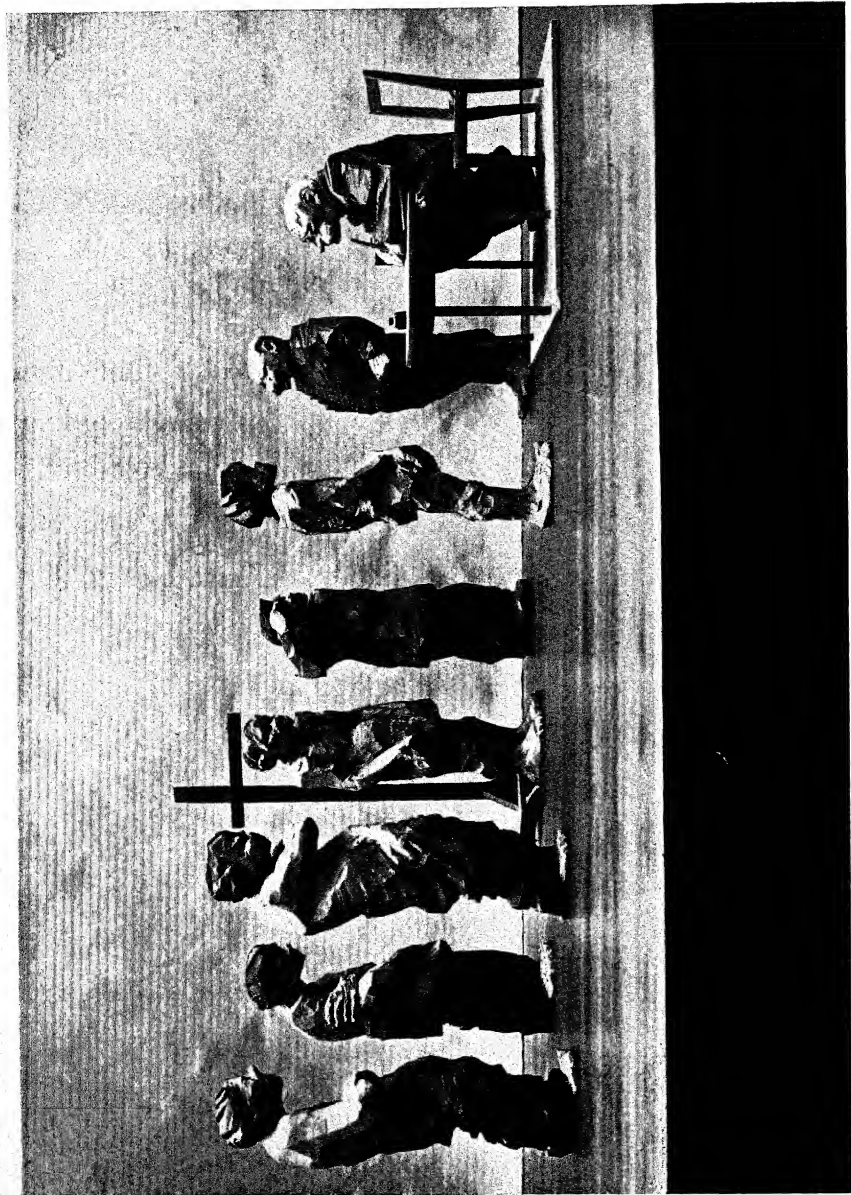


FIG. 139
AXEL PETTERSEN. MEDICAL INSPECTION
(Wood), Konstmuseet, Göteborg

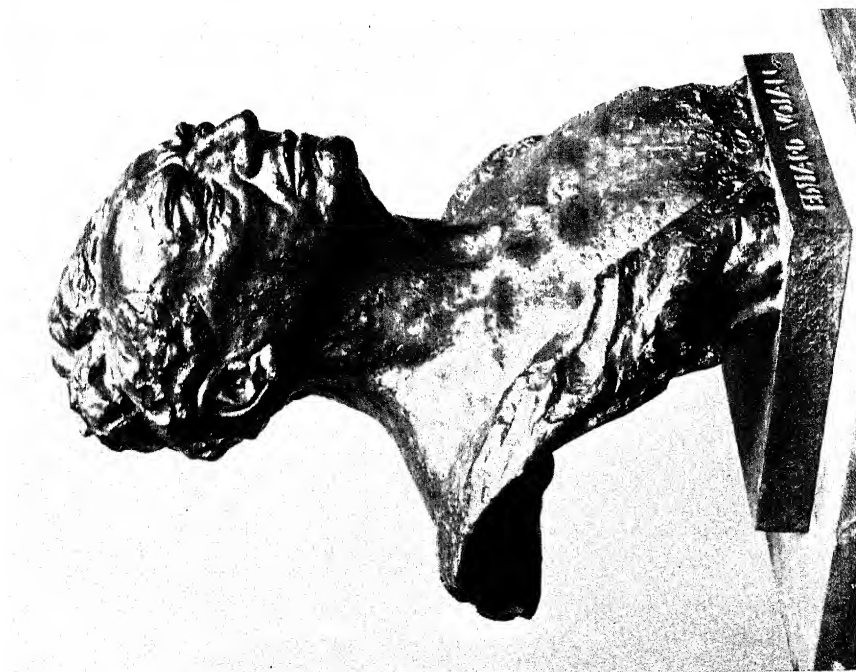


FIG. 140
JAN ŠTURSA. EDUARD VOJAN
(Bronze)

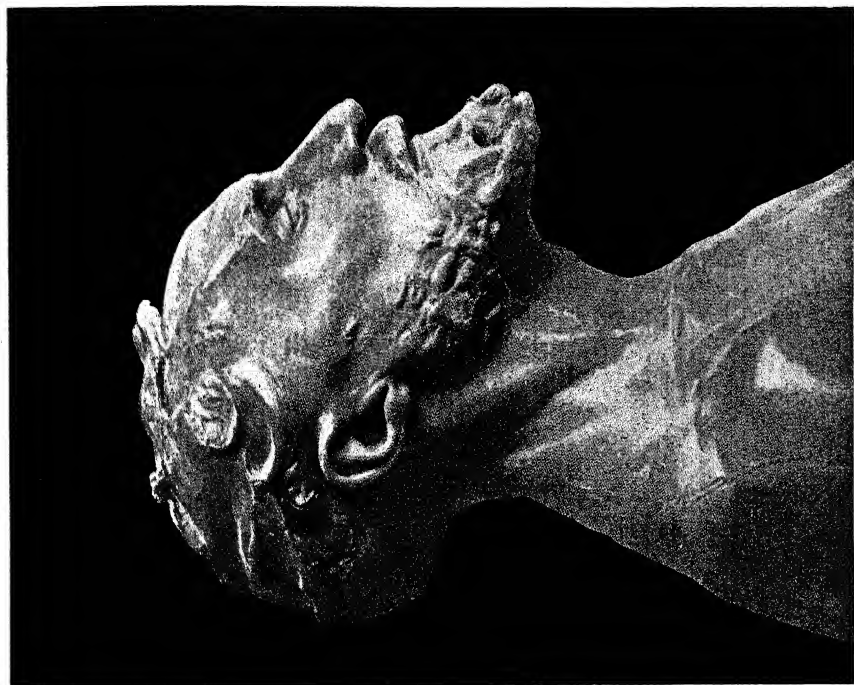


FIG. 141
AUGUSTE RODIN. DALOU
(Bronze), Paris



FIG. 142
ANTOINE BOURDELLE. BRETHOVEN
(Bronze), Luxembourg, Paris
(Photo, Vizzavona)

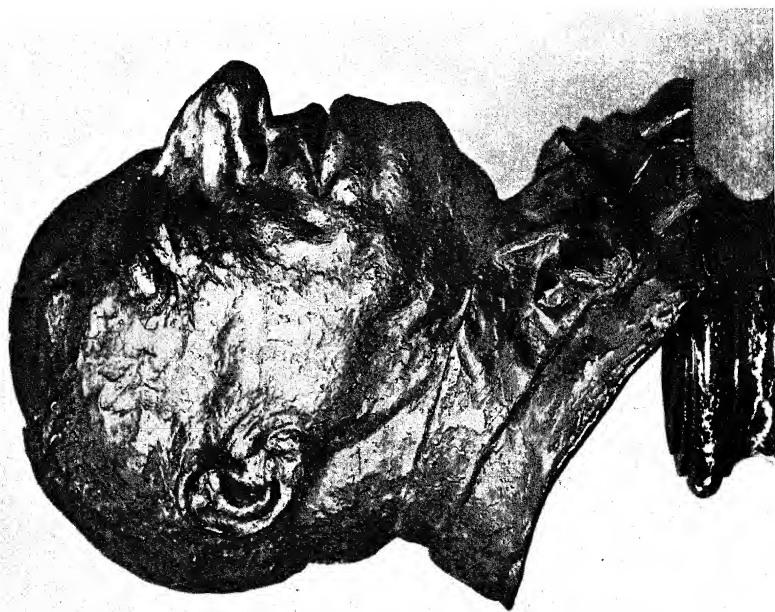


FIG. 143
OTAKAR ŠPANEL. VUJNOVIĆ
(Bronze)



FIG. 144
TOMA ROSANDIĆ. AUTO-PORTRAIT
(Bronze)

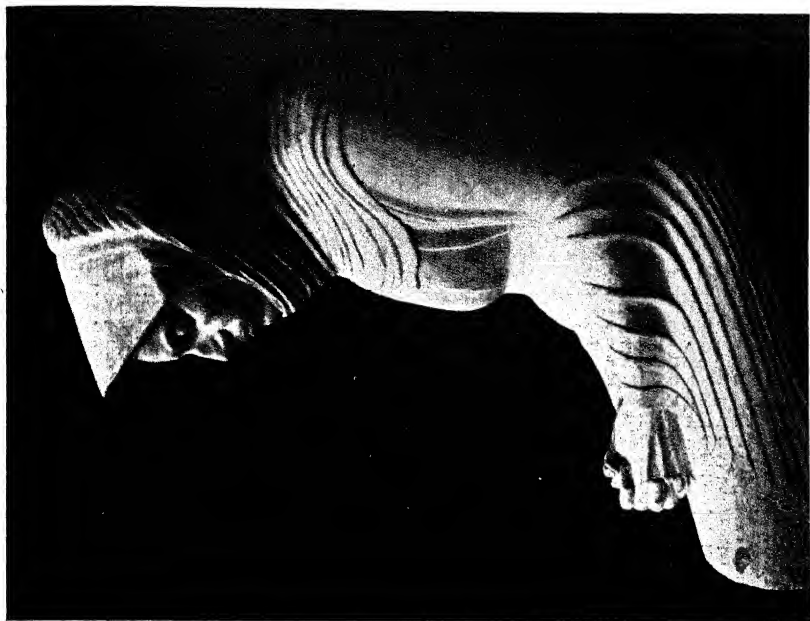


FIG. 145
IVAN MEŠTROVIĆ. THE ARTIST'S MOTHER

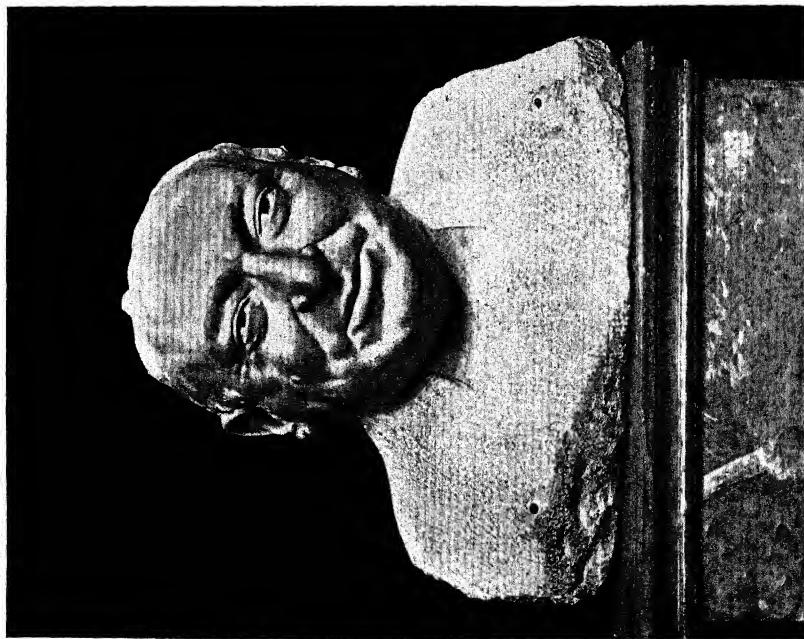


FIG. 146
VICTOR SECOFFIN. PORTRAIT
(Marble), Luxembourg, Paris
Note the point-marks on shoulders and top of head.



FIG. 147
ALBERT TOFT. PORTRAIT
(Clay)

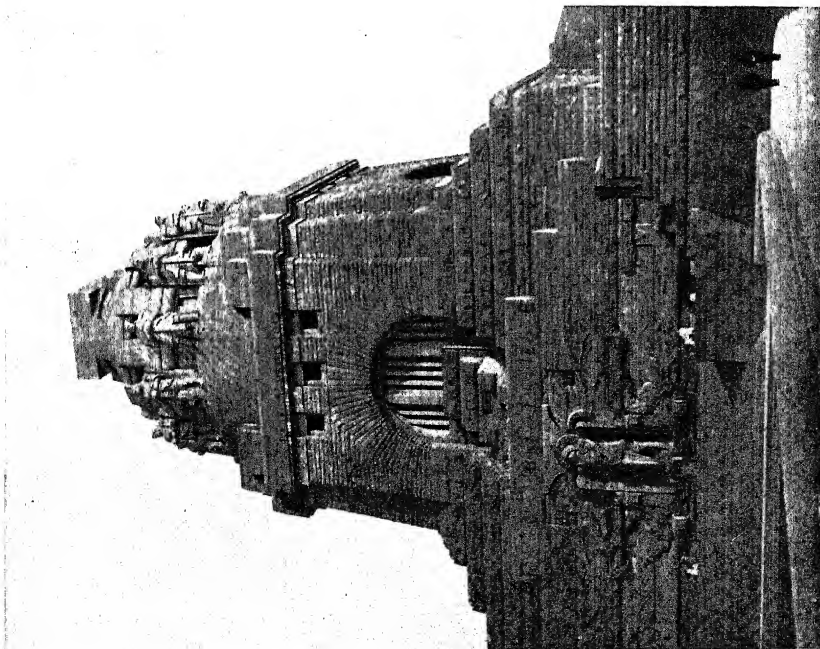


FIG. 148
FRANZ METZNER. SCULPTURES ON THE VÖLKERSCHLACHT
MONUMENT
(Granite), Leipzig

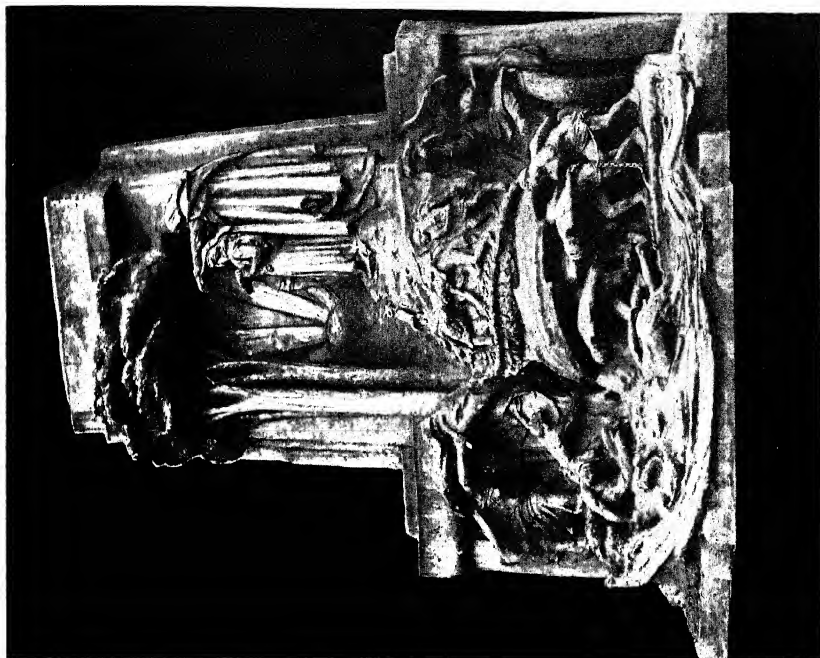


FIG. 149
ALEXANDER FISHER. RELIEF
(Bronze), Newcastle upon Tyne



FIG. 150
ANTOINE BOURDELLE. HERACLES, ARCHER
(Bronze), Luxembourg, Paris

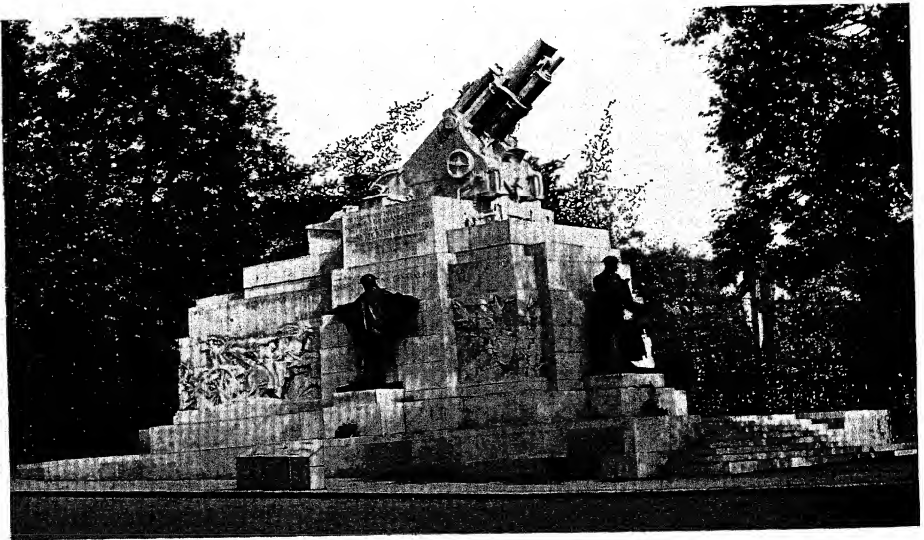


FIG. 151
SARGEANT JAGGER. THE ARTILLERY MEMORIAL
(Portland Stone and Bronze), Hyde Park Corner, London

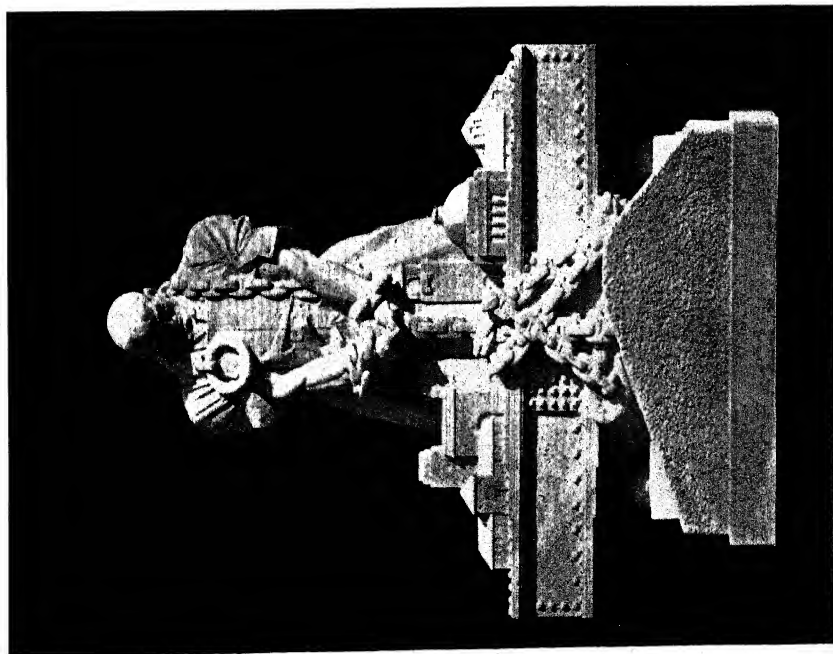


FIG. 152
SARGEANT JAGGER. MODERN BUILDING CONSTRUCTION
(Portland Stone), London
(*London News Agency Photos*)

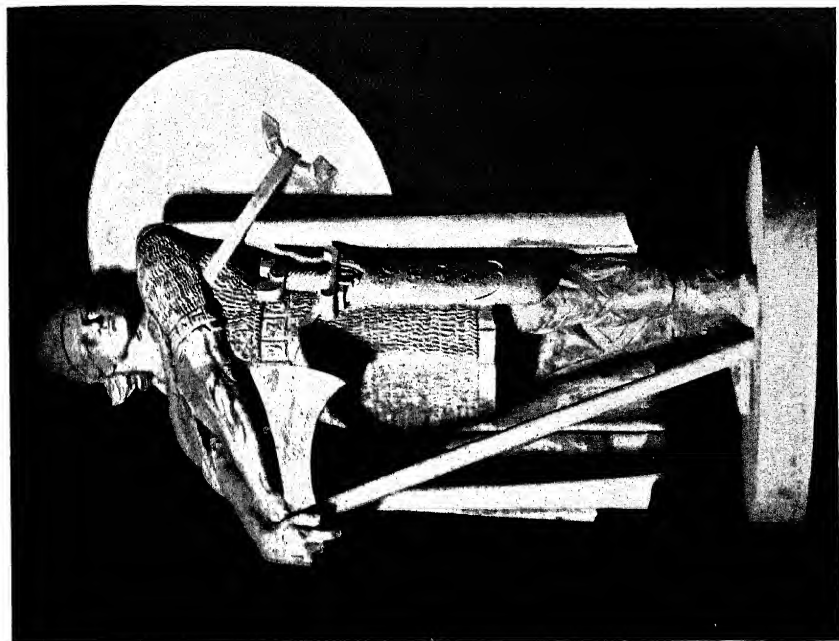


FIG. 153
EINAR JÓNSSON. THORFINNUR KARLSEFNI
(Bronze), Philadelphia
(*Photo, L. Albert*)

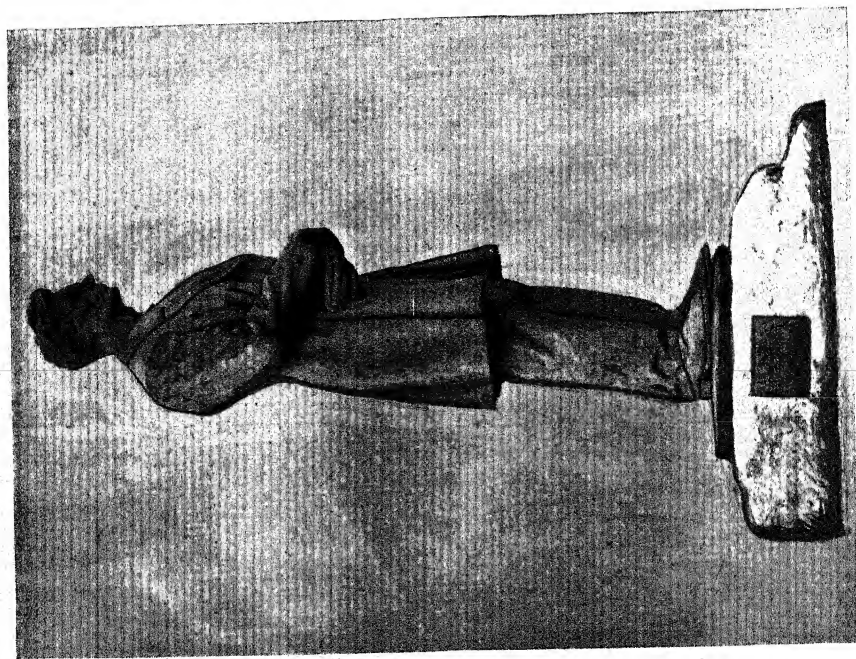


FIG. 154
GEORGE GREY BARNARD. LINCOLN
(Bronze), Manchester

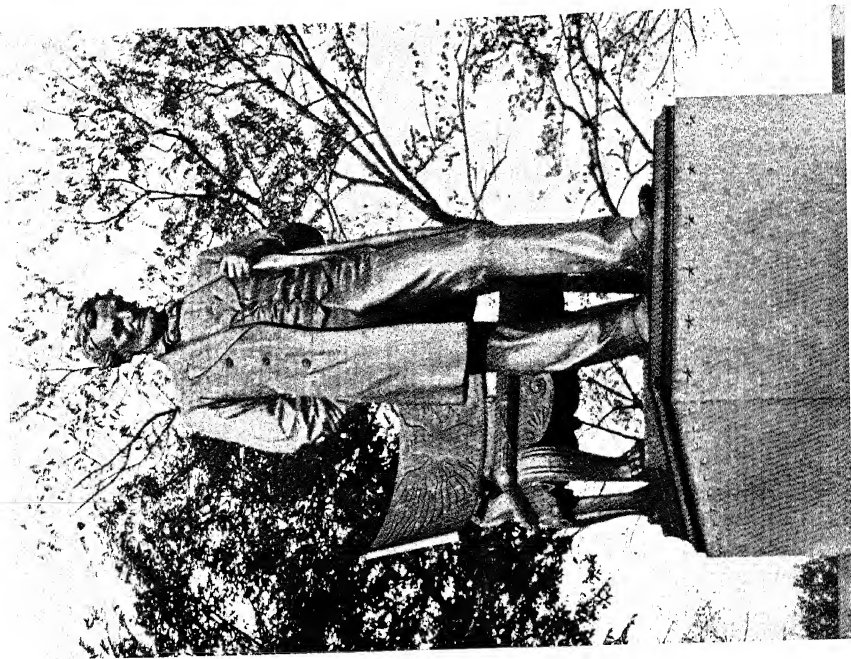


FIG. 155
AUGUSTUS SAINT-GAUDENS. LINCOLN
(Bronze), Chicago and London



FIG. 156
AUGUSTE RODIN. THE GATE OF HELL
(Bronze), Musée Rodin, Paris

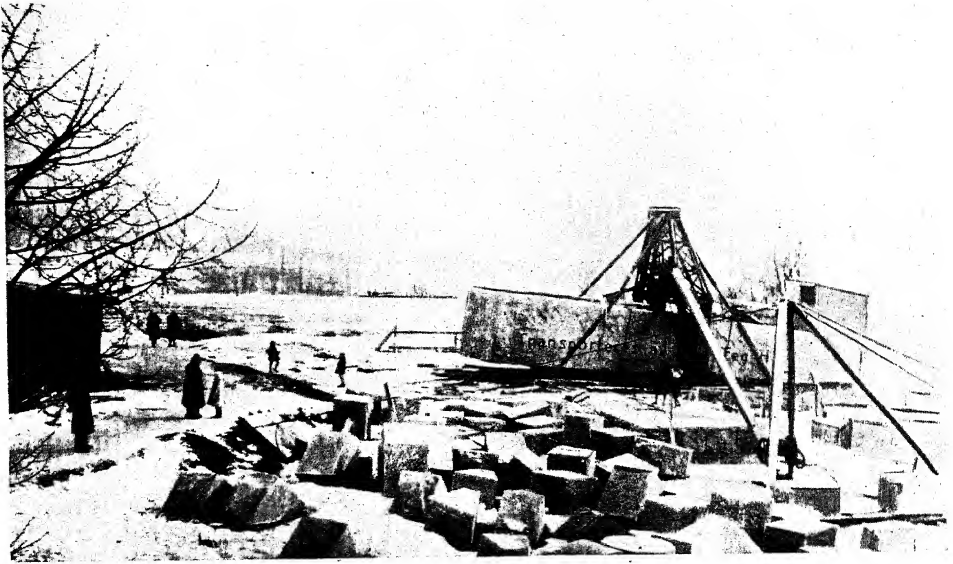


FIG. 157
GUSTAV VIGELAND. THE COLUMN BEFORE ERECTION
(Granite), Oslo

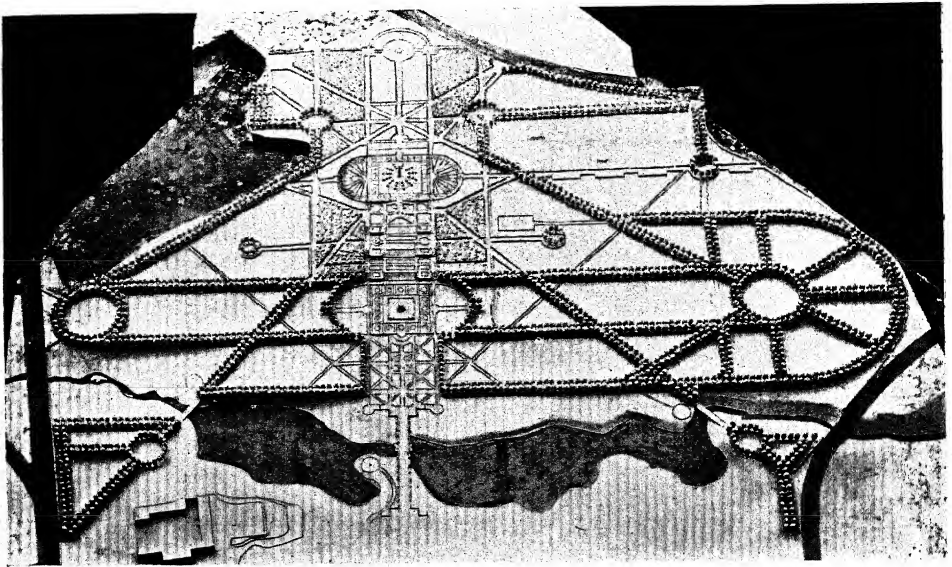


FIG. 158
GUSTAV VIGELAND. SKETCH MODEL FOR PART OF LAYOUT OF FROGNER PARK, OSLO



FIG. 159
GUSTAV VIGELAND. ONE OF THE PANELS FOR THE FOUNTAIN
(Clay, for Bronze), Oslo



FIG. 160
GUSTAV VIGELAND. A PANEL FOR THE FOUNTAIN
(Clay, for Bronze), Oslo

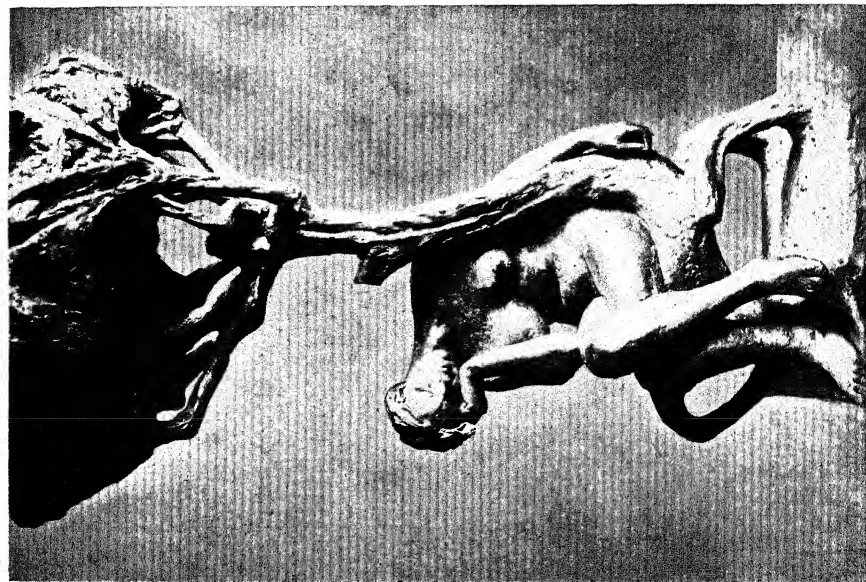


FIG. 161
GUSTAV VIGELAND. ONE OF THE TREES
(Bronze), Oslo

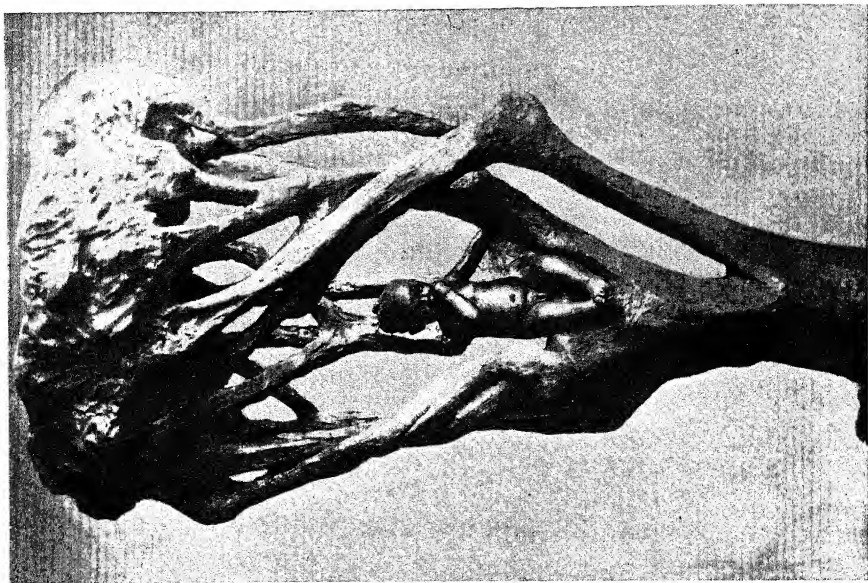


FIG. 162
GUSTAV VIGELAND. ONE OF THE TREES FOR THE FOUNTAIN
(Bronze), Oslo

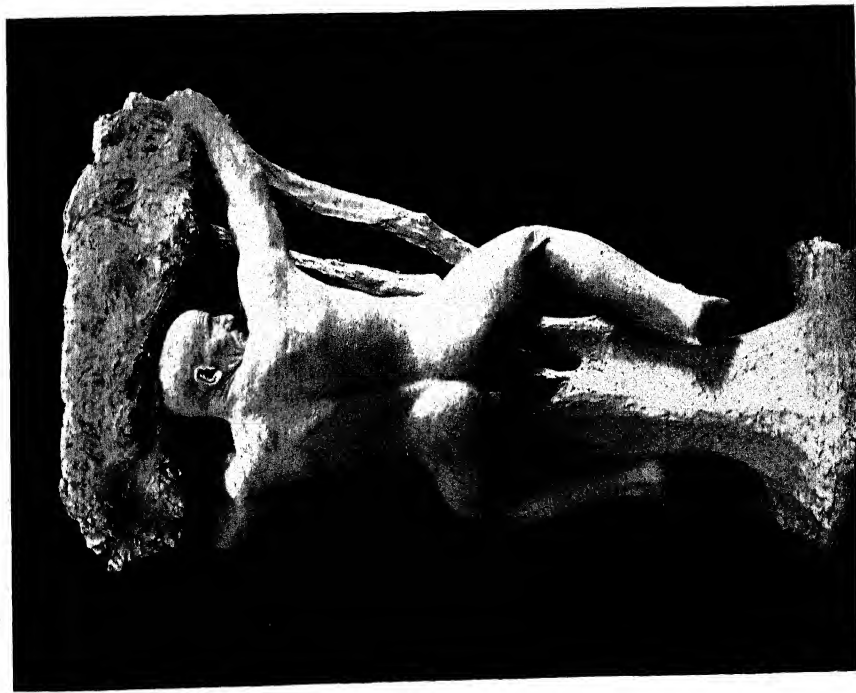


FIG. 163
GUSTAV VIGELAND. ONE OF THE TREES
(Clay, for Bronze), Oslo



FIG. 164
GUSTAV VIGELAND. ONE OF THE TREES (DETAIL)
(Bronze), Oslo

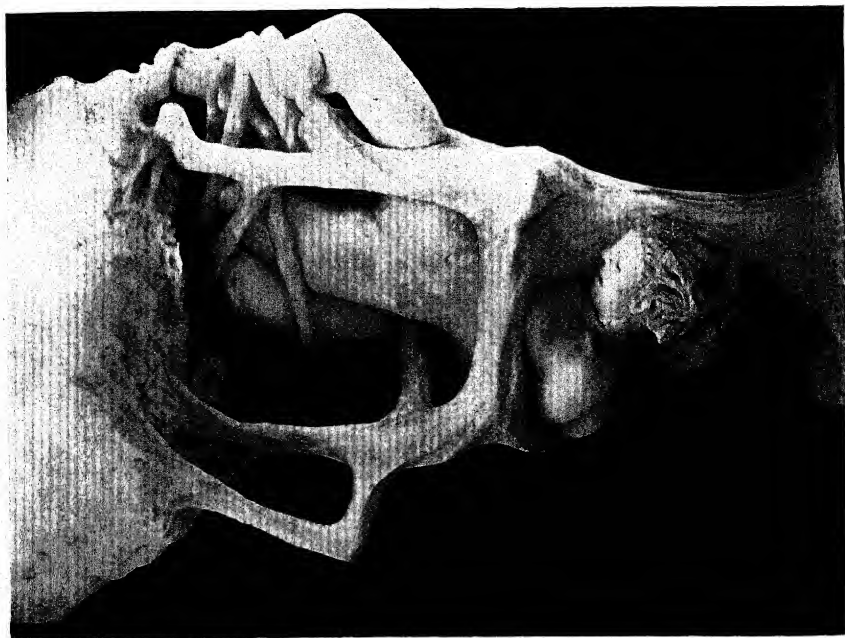


FIG. 165
GUSTAV VIGELAND. ONE OF THE TREES
(Plaster, for Bronze), Oslo



FIG. 166
GUSTAV VIGELAND. ONE OF THE TREES (DETAIL)
(Bronze), Oslo



FIG. 167
GUSTAV VIGELAND, ONE OF THE GROUPS FOR THE COLUMN
(Plaster, for Granite), Oslo

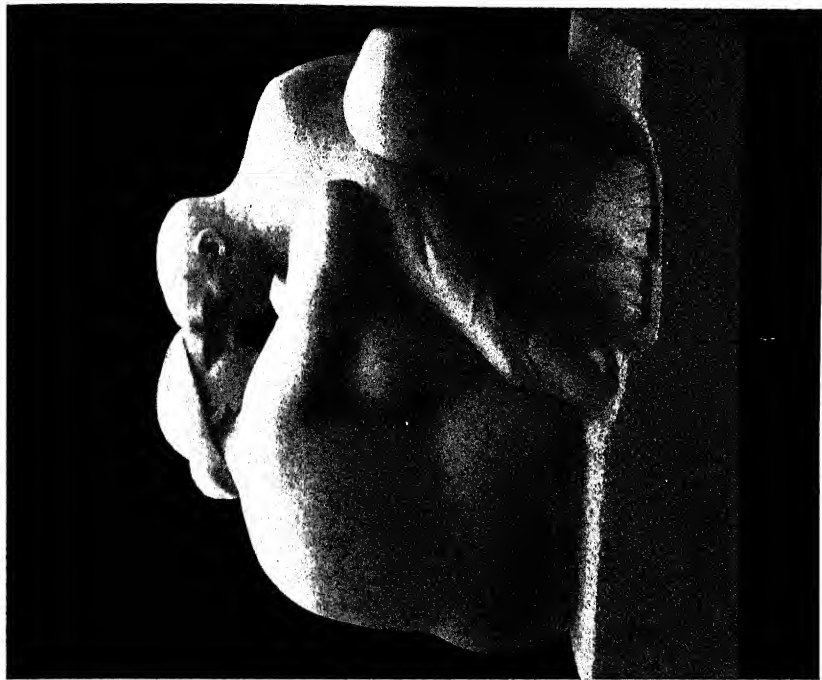


FIG. 168
GUSTAV VIGELAND, ONE OF THE GROUPS FOR THE COLUMN
(Granite), Oslo

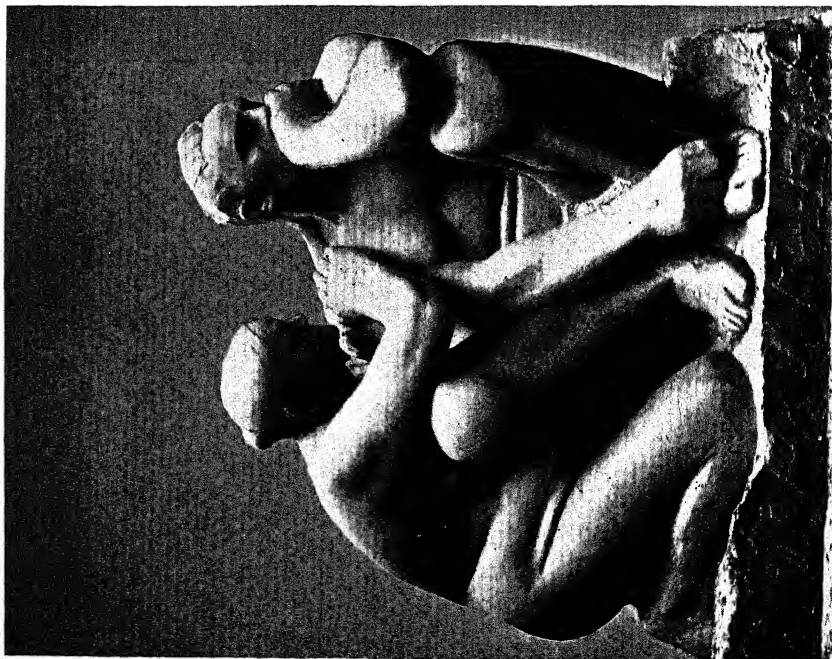


FIG. 169
GUSTAV VIGELAND. ONE OF THE GROUPS FOR THE COLUMN
(Clay, for Granite, see Fig. 173), Oslo

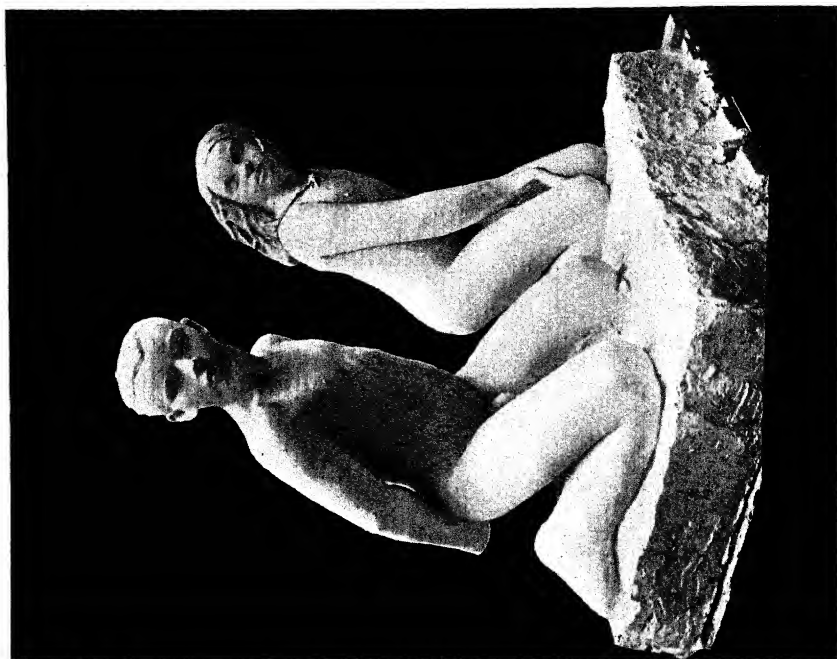


FIG. 170
GUSTAV VIGELAND. ONE OF THE GROUPS FOR THE COLUMN
(Plaster, for Granite), Oslo



FIG. 171
GUSTAV VIGELAND. ONE OF THE GROUPS FOR THE COLUMN
(Clay Sketch, for Granite), Oslo

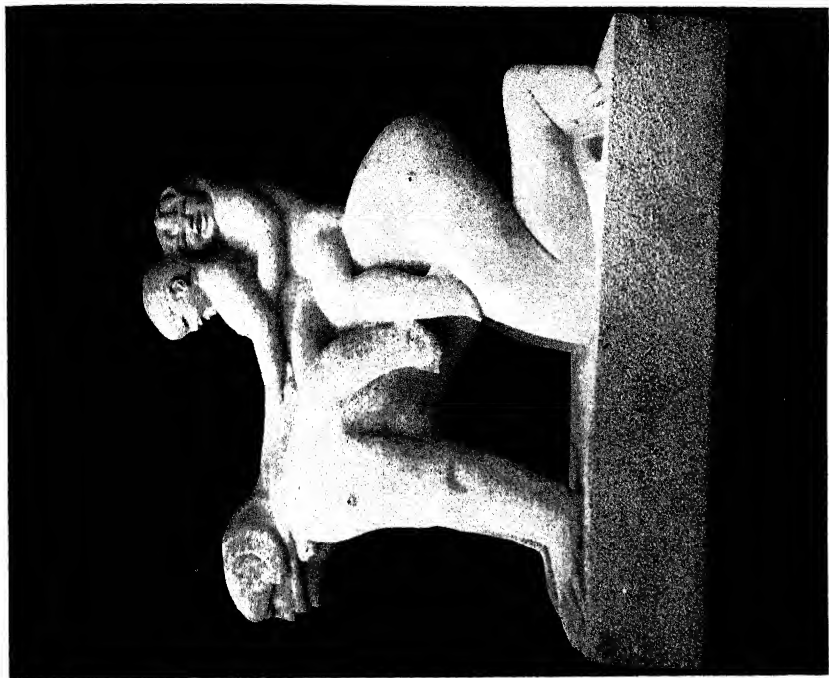


FIG. 172
GUSTAV VIGELAND. ONE OF THE GROUPS FOR THE
COLUMN (UNFINISHED)
(Granite), Oslo
Note the point-marks

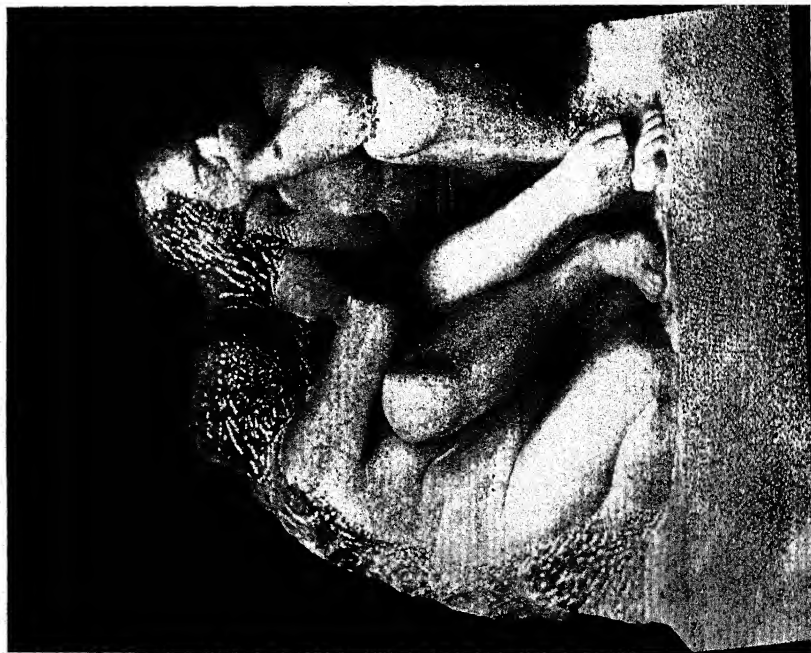


FIG. 173
GUSTAV VIGELAND. ONE OF THE GROUPS FOR THE COLUMN
(Granite, unfinished), Oslo

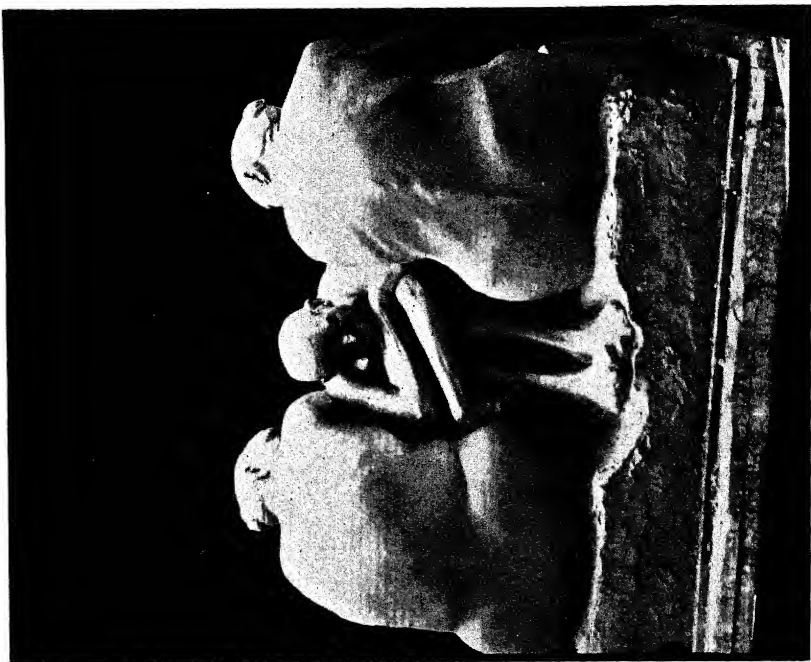


FIG. 174
GUSTAV VIGELAND. ONE OF THE GROUPS FOR THE COLUMN
(Clay, for Granite), Oslo

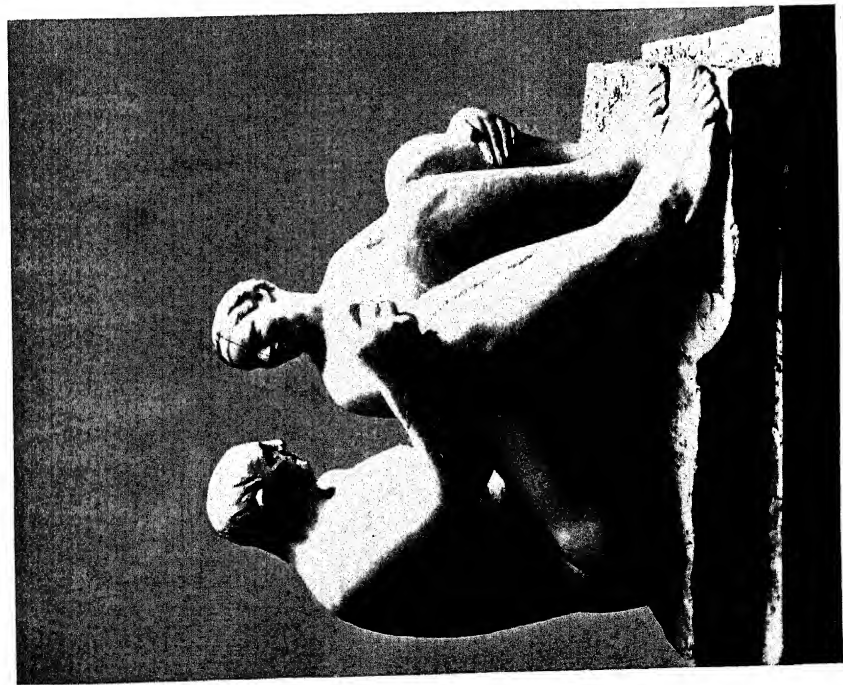


FIG. 175
GUSTAV VIGELAND. ONE OF THE GROUPS FOR THE COLUMN
(Clay, for Granite), Oslo

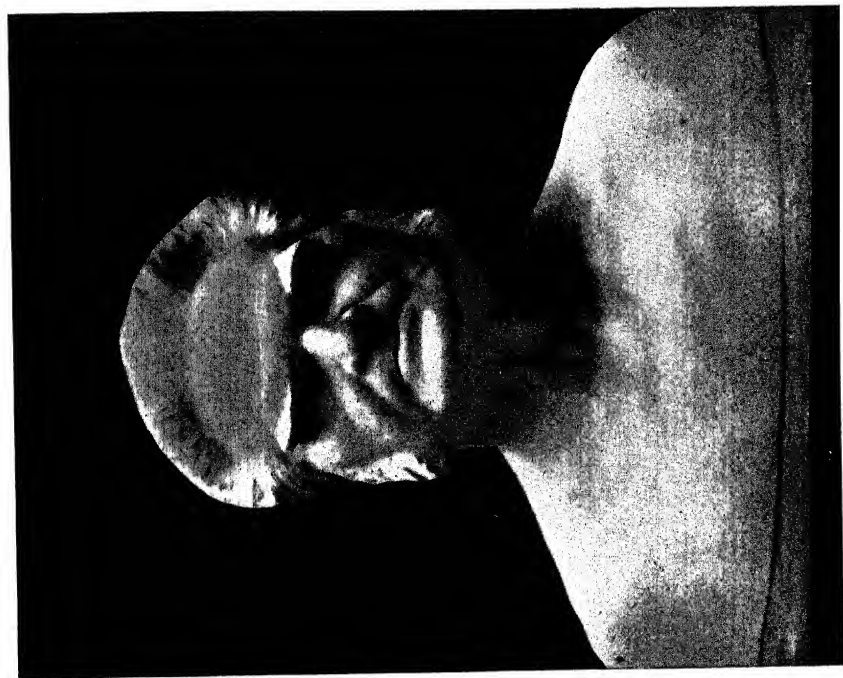


FIG. 176
GUSTAV VIGELAND. BJÖRNSTJERNE BJÖRNSSON
(Marble)

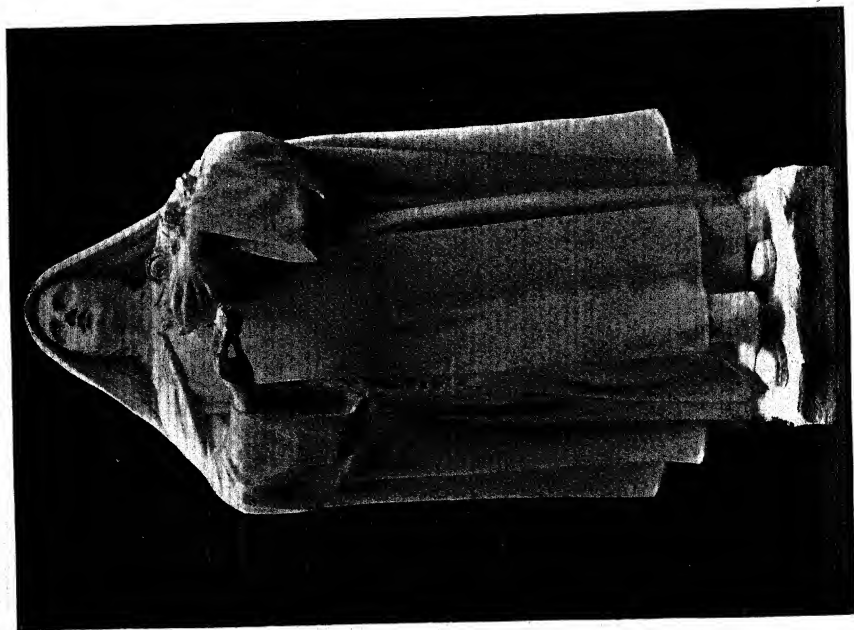


FIG. 177
T. MEWBURN CROOK. ST. THÉRÈSE OF LISIEUX



FIG. 178
GUSTAV VIGELAND. CAMILLA COLLETT
(Bronze), Oslo
(Photo, O. Væring)



FIG. 179
A. PHIMISTER PROCTOR. THE BRONCO-BUSTER
(Bronze), Denver

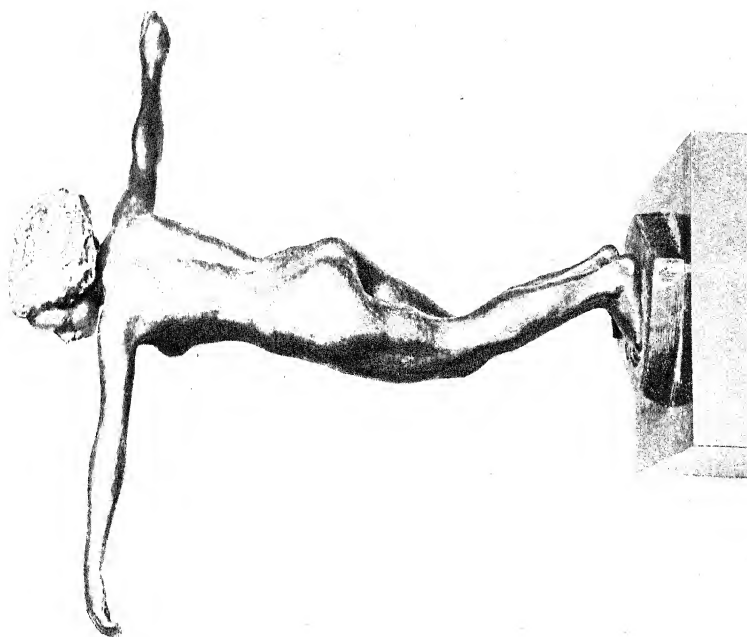


FIG. 180
GEORG KOLBE. DANCER
(Bronze), National Gallery, Berlin
(Photo, F. Nitzsche)

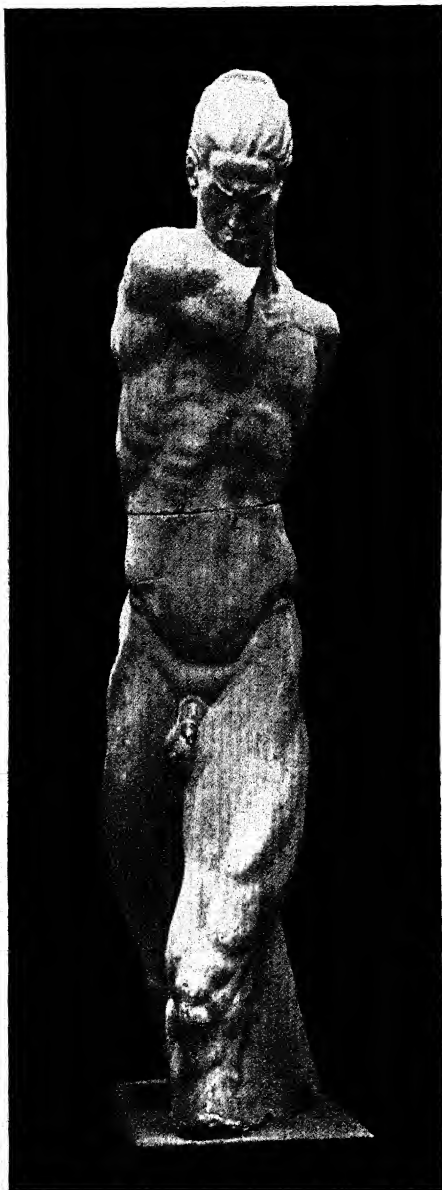


FIG. 181
IVAN MEŠTROVIĆ. MILOŠ OBILIĆ



FIG. 182
JACOB EPSTEIN. THE VISITATION
(Bronze), National Gallery, Millbank
(By permission of the National Gallery)



FIG. 183
SIR GEORGE FRAMPTON. SAINT MUNGO
(Bronze), Art Gallery, Glasgow



FIG. 184
AUGUSTUS SAINT-GAUDENS. GENERAL SHAW
(Bronze), Boston

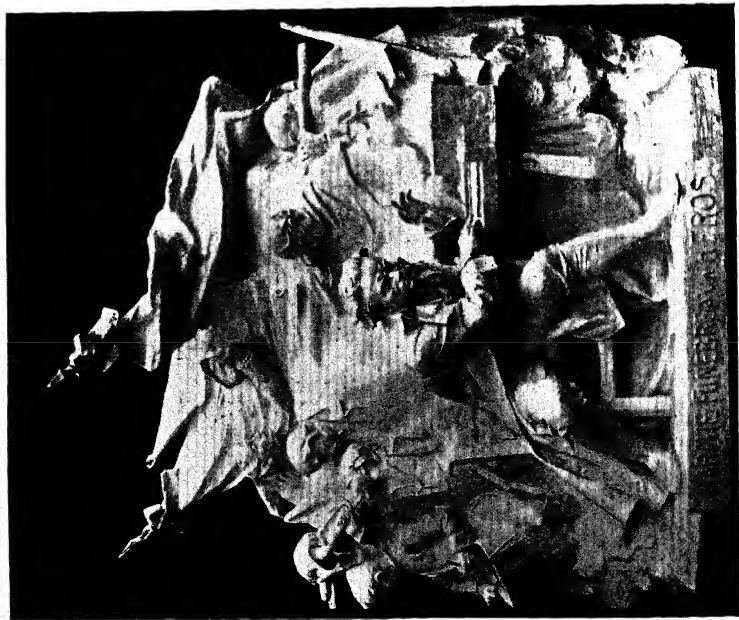


FIG. 185
EUGÈNE BÉNÉ. MARCHÉ FUNÈBRE D'UN HÉROS

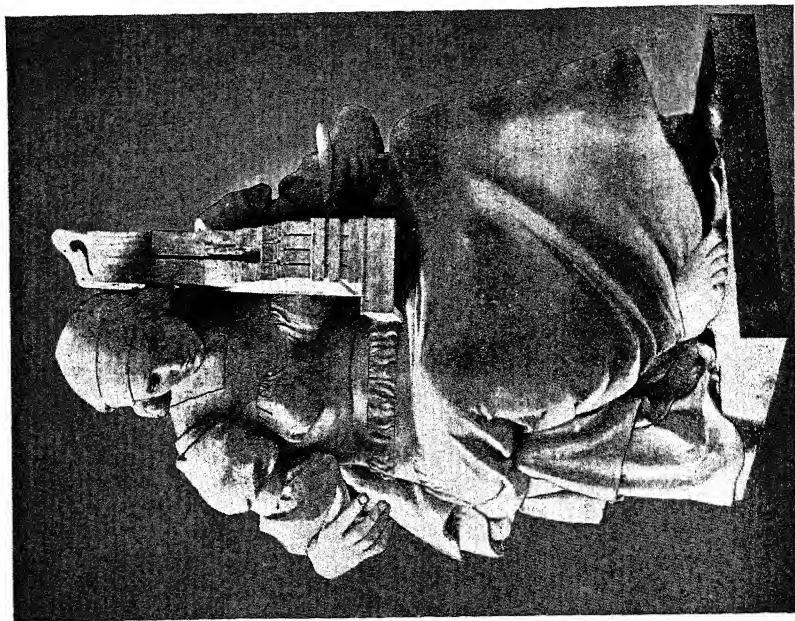


FIG. 186
SIR GEORGE FRAMPTON. MUSIC
(Bronze), Art Gallery, Glasgow



FIG. 187
JACOB EPSTEIN. KRAMER
(Bronze), National Gallery, Millbank
(By permission of the National Gallery)

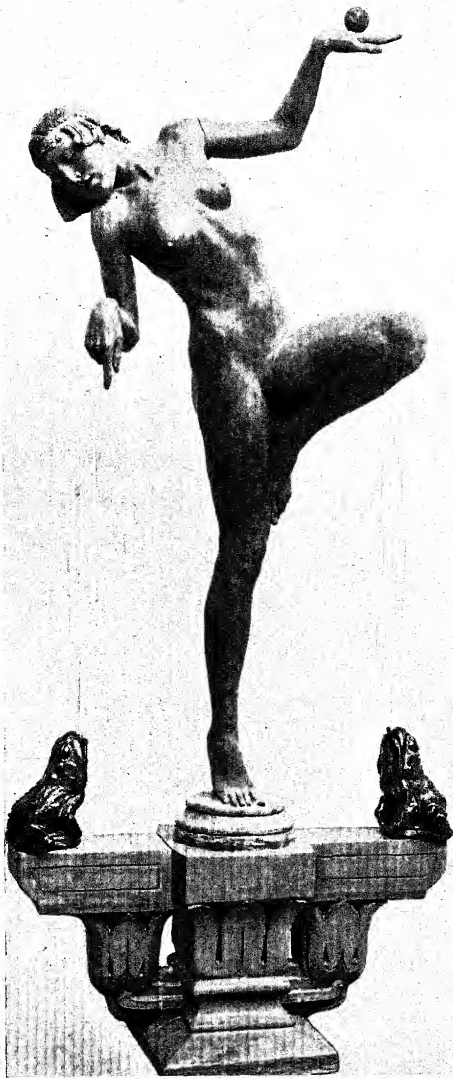


FIG. 188
GILBERT BAYES. THE FROG PRINCESS
(Figure Bronze, Base Salt-glaze Ware), Santa Barbara

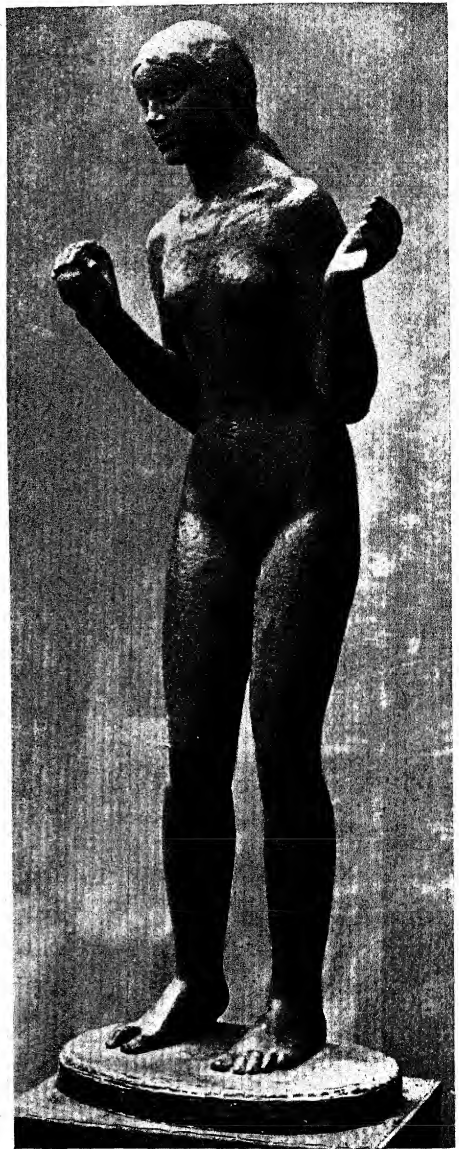


FIG. 189
JAN ŠTURSA. EVE
(Bronze), Munich



FIG. 190
BOHUMIL KAFKA. SUPPLICATION
(Marble)

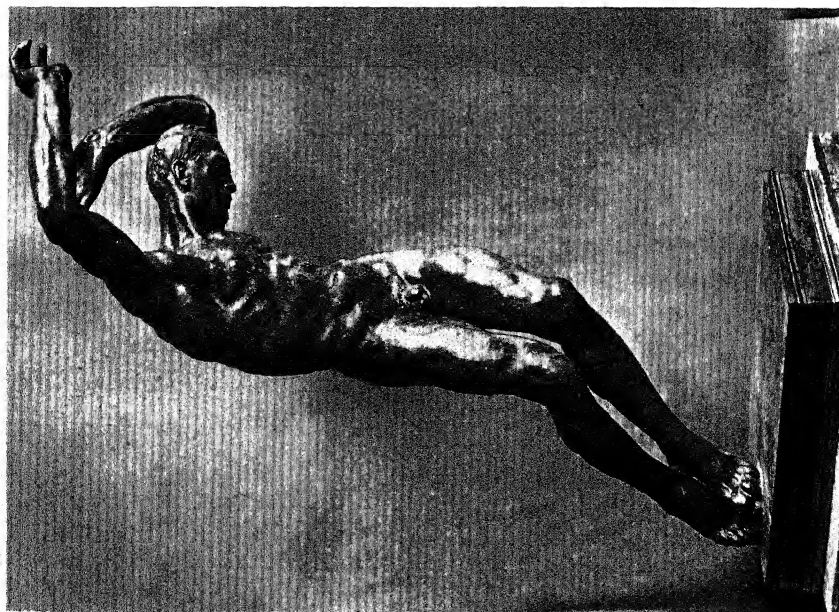


FIG. 191
JAN ŠTURSA. WOUNDED
(Bronze), Modern Gallery, Prague

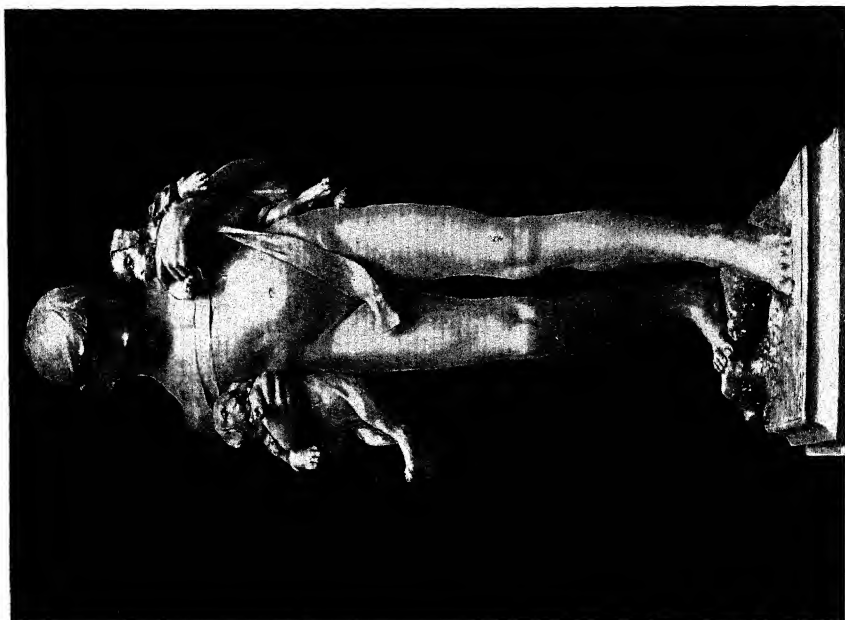


FIG. 192
CHARLES L. HARTWELL. BATHERS
(Bronze)



FIG. 193
ANTOINE BOURDELLE. PANELS
(Stone), Théâtre Champs-Élysées, Paris

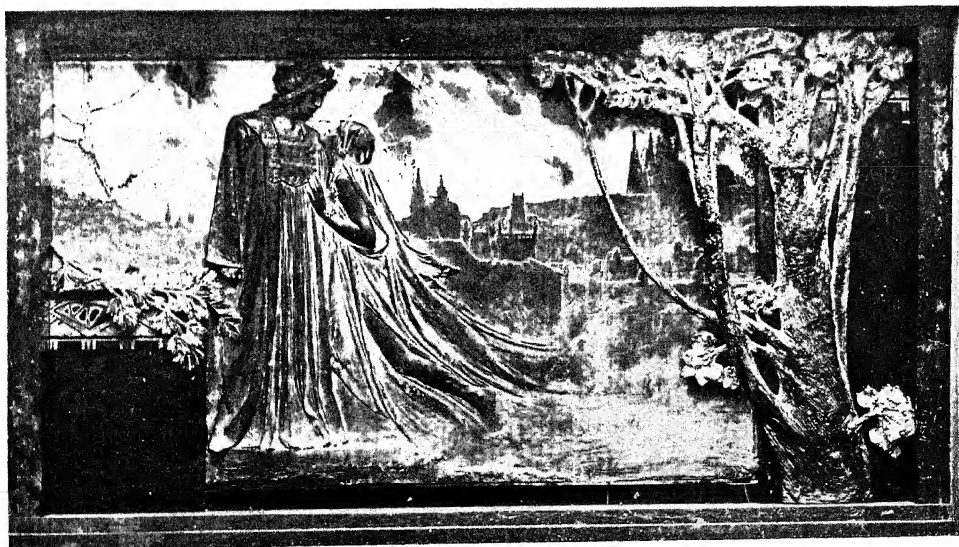


FIG. 194
STANISLAV SUCHARDA. PRAGUE AND MOLDAU
(Bronze, Onyx, and Marble), Prague



FIG. 195

SIR W. REYNOLDS-STEPHENS. DECORATIVE PANEL
Art Gallery, Preston
(Copyright of the Artist)



FIG. 196

ANTOINE BOURDELLE. LA DANSE
(Stone), Théâtre Champs-Élysées, Paris



FIG. 197

GILBERT BAYES. SIGURD

(Bronze, Enamel, and Marble), National Gallery, Millbank
(By permission of the National Gallery)

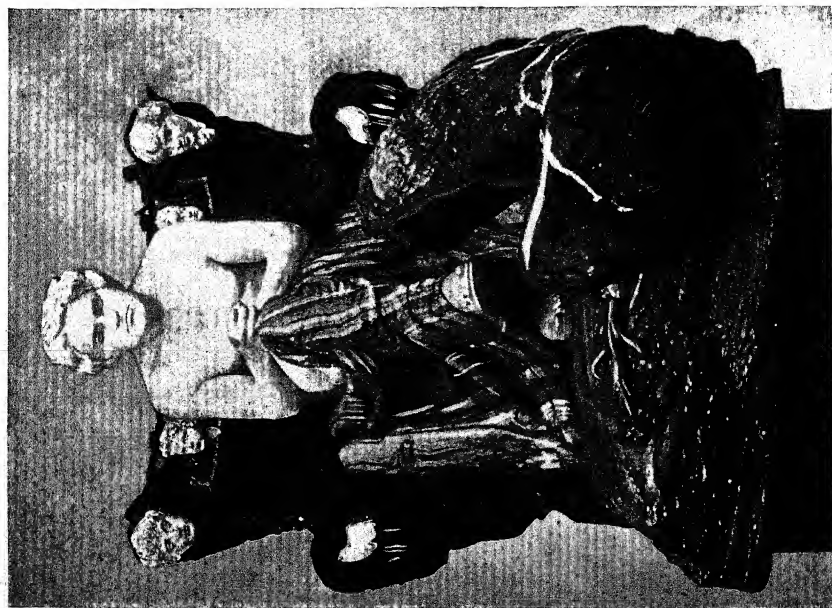


FIG. 198
MAX KLINGER, BEETHOVEN
(Marbles, Bronze, and Ivory), Leipzig

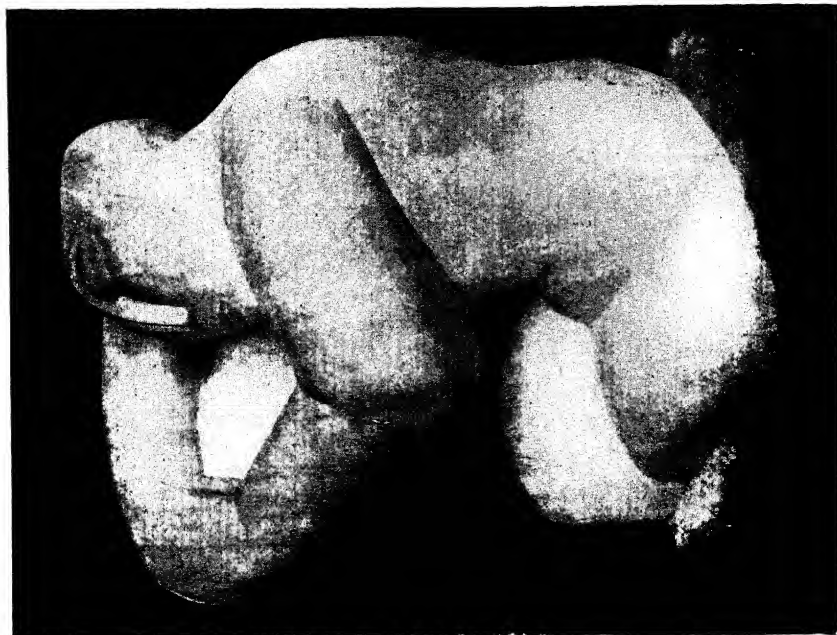


FIG. 199
HENRI GAUDIER-BRZESKA, SEATED FIGURE

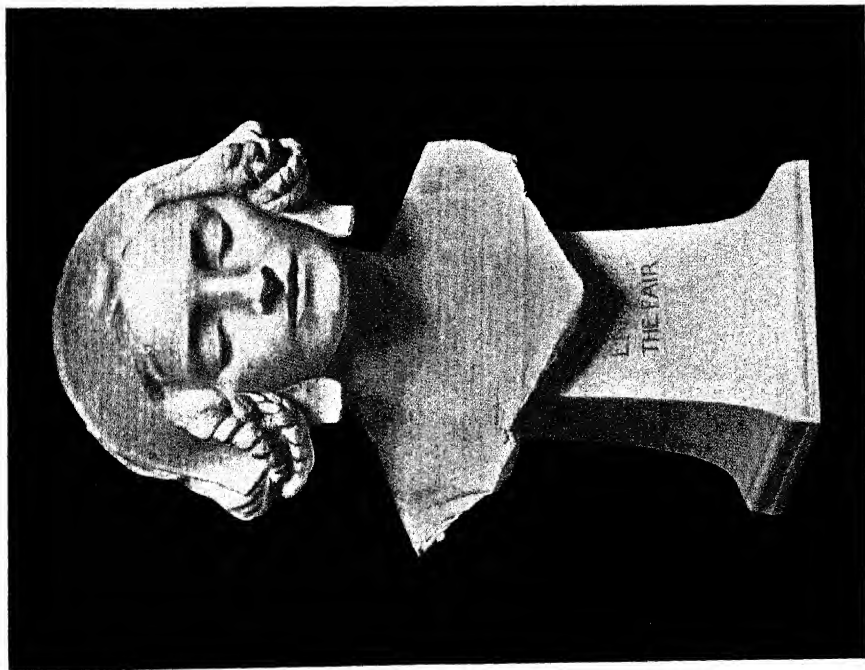


FIG. 200
SIR GEORGE FRAMPTON. ENID THE FAIR

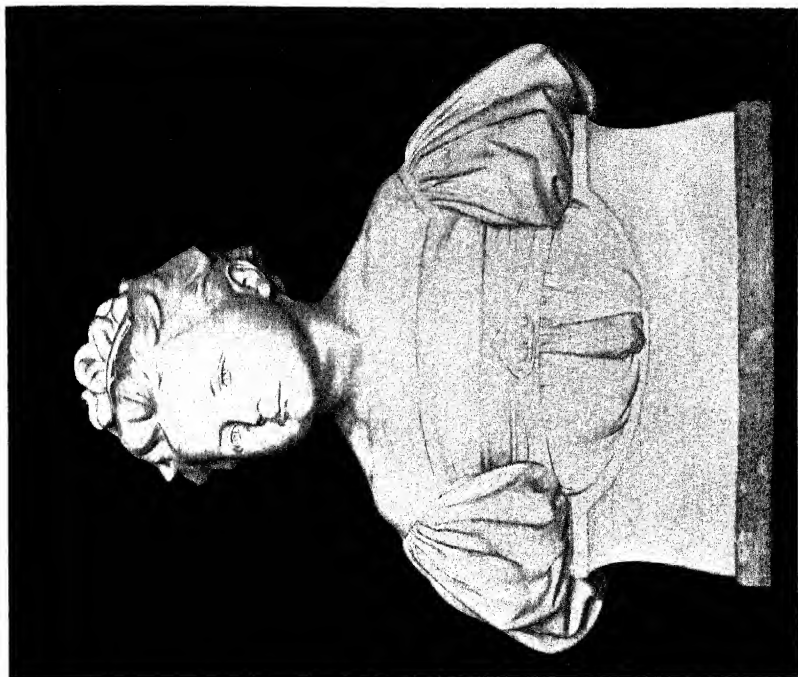


FIG. 201
ALFRED DRURY. THE AGE OF INNOCENCE

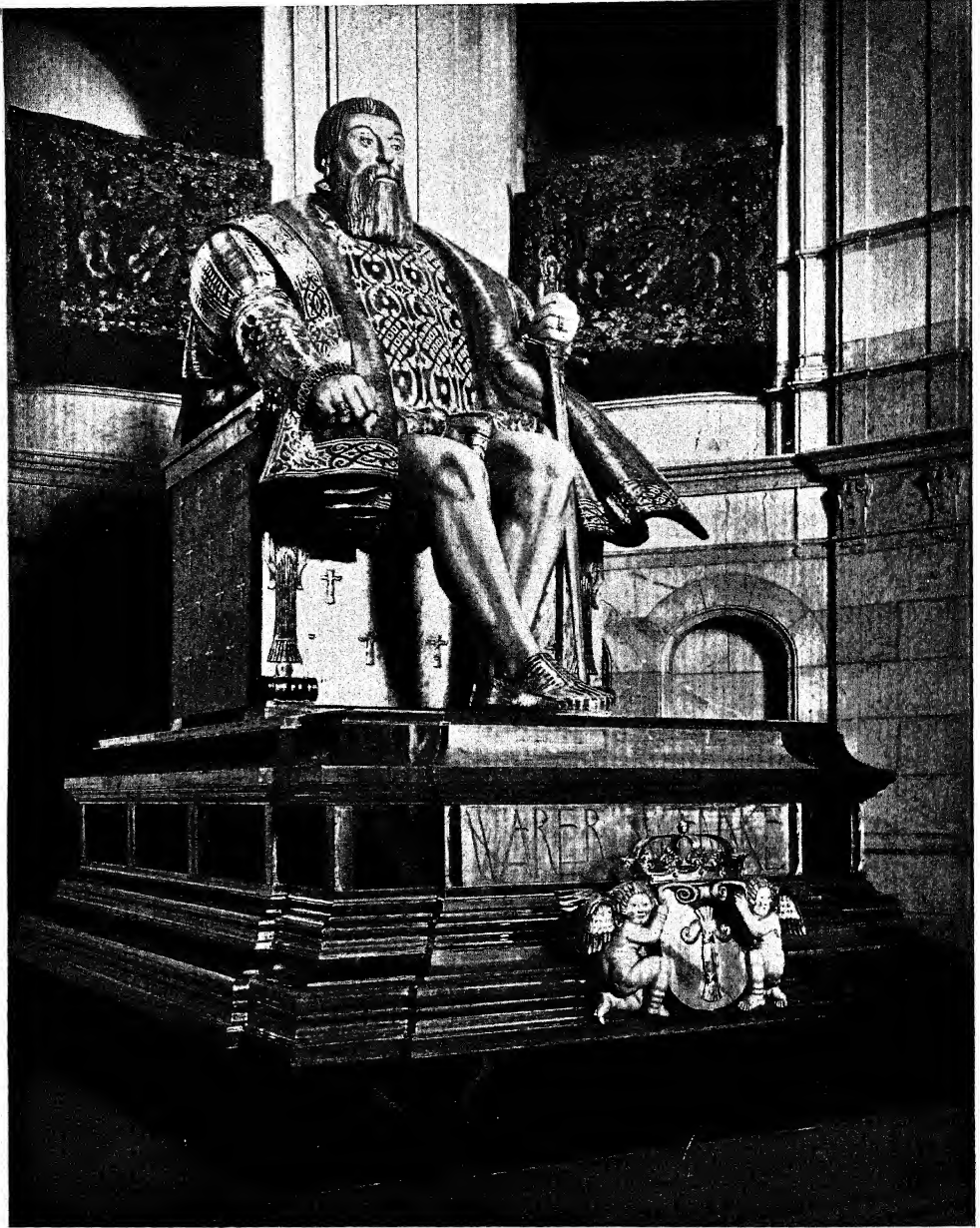


FIG. 202

CARL MILLES. GUSTAV WASA
(Polychrome Oak), Nordisk Museum, Stockholm

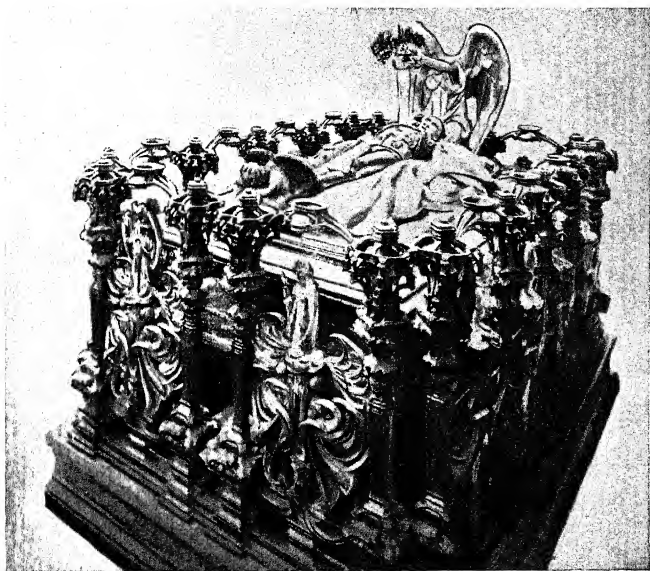


FIG. 203
SIR ALFRED GILBERT. TOMB OF THE DUKE OF CLARENCE
(Mexican Onyx, Bronze, Silver, and Ivory), Windsor

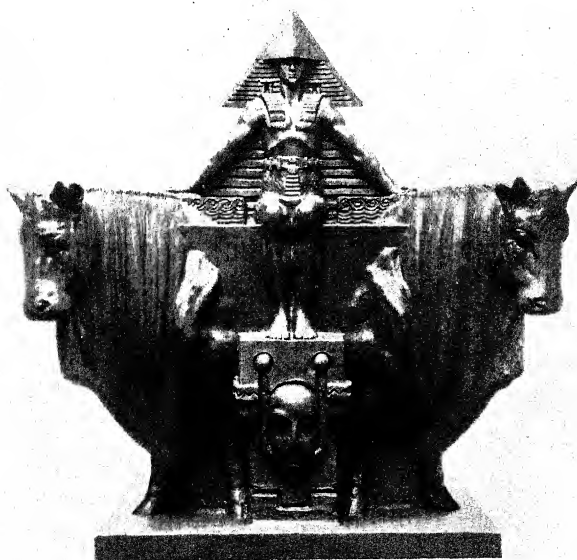


FIG. 204
EINAR JÓNSSON. THE KING OF ATLANTIS
(Bronze), Reykjavik, Iceland
(Photo, L. Albert)

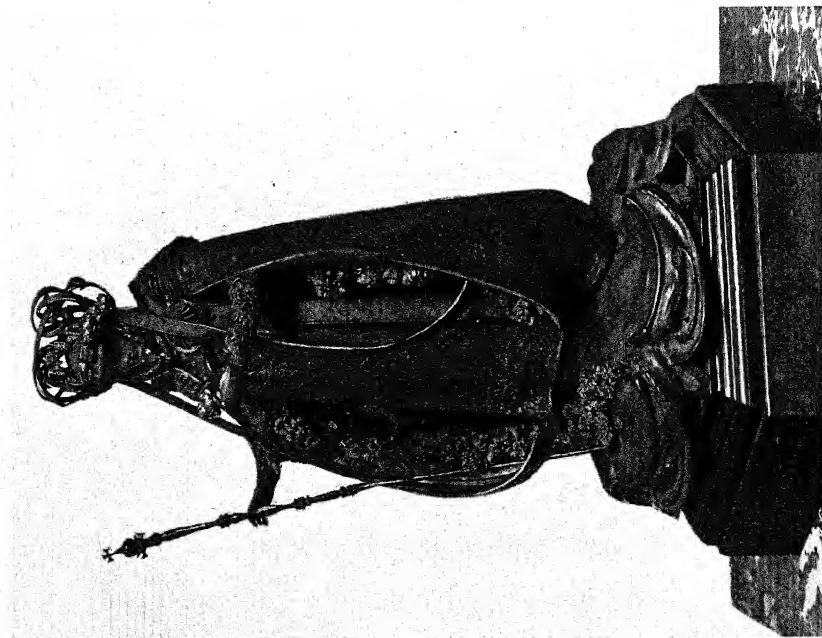


FIG. 205

SIR ALFRED GILBERT. SAINT ELIZABETH
Working Model for Tomb of the Duke of Clarence, Windsor
National Gallery, Melbourne

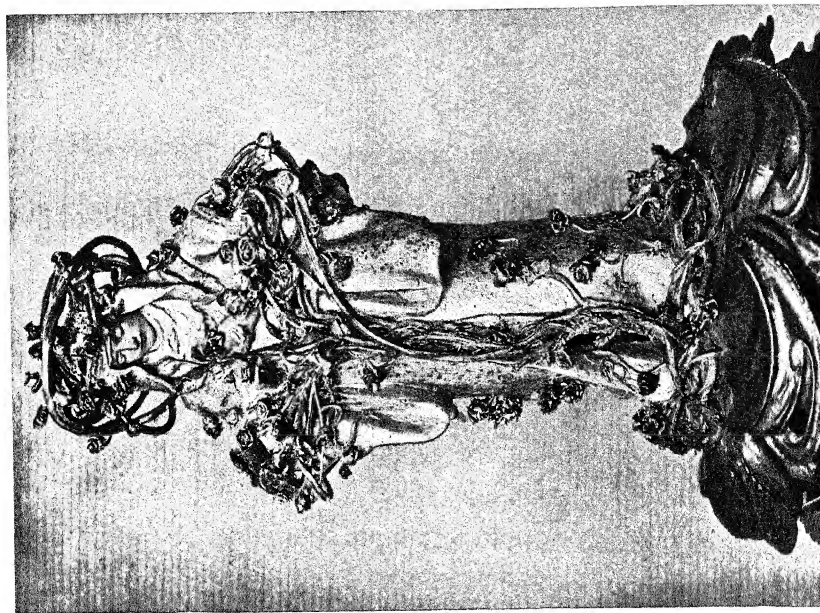


FIG. 206

SIR ALFRED GILBERT. THE VIRGIN
Working Model for Tomb of the Duke of Clarence, Windsor
National Gallery, Melbourne

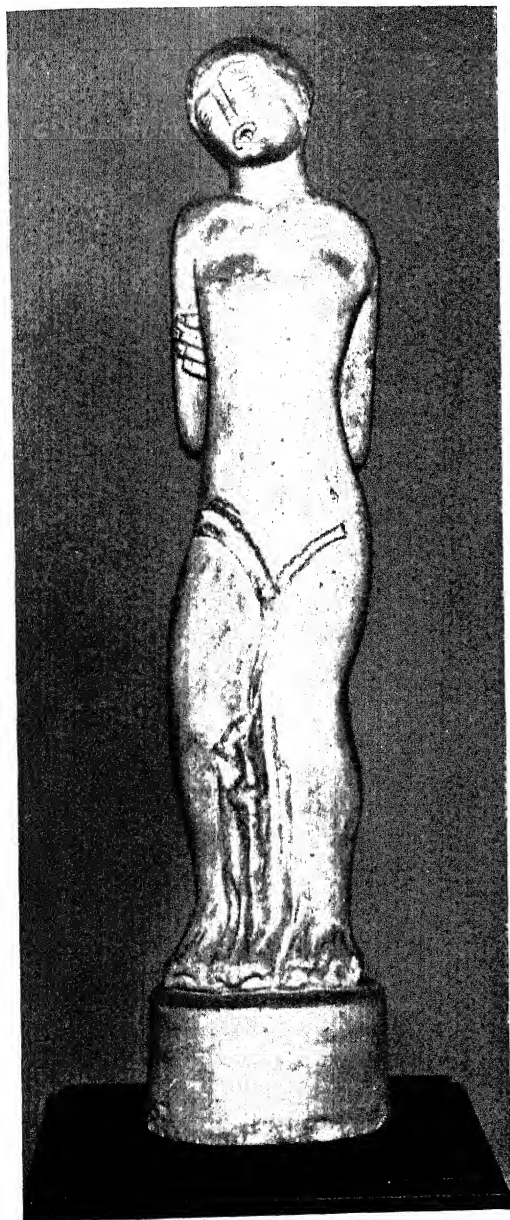


FIG. 207
HENRI GAUDIER-BRZESKA. LA CHANTEUSE TRISTE
(Stone), National Gallery, Millbank, London
(By permission of the National Gallery)



FIG. 208
ANTOINE BOURDELLE. VIERGE D'ALSACE

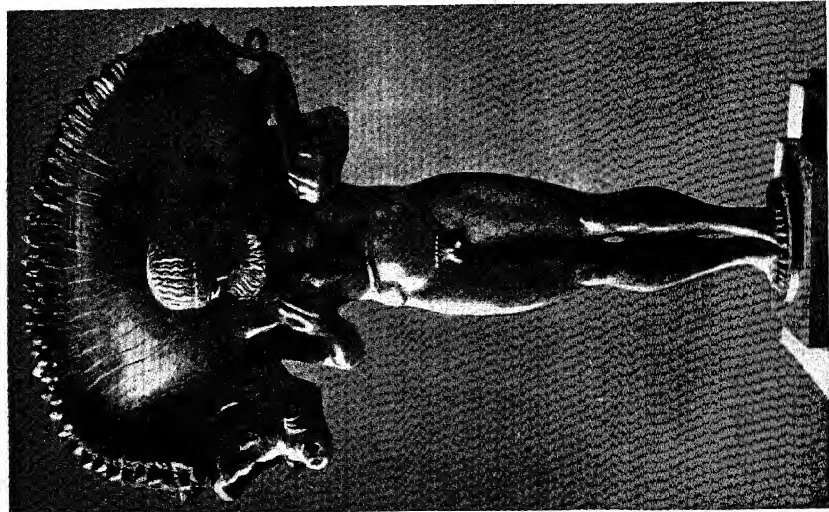


FIG. 209
 RUDOLPH TEGNER. HERACLES AND THE ERYMANTHIAN BOAR
 (Bronze)

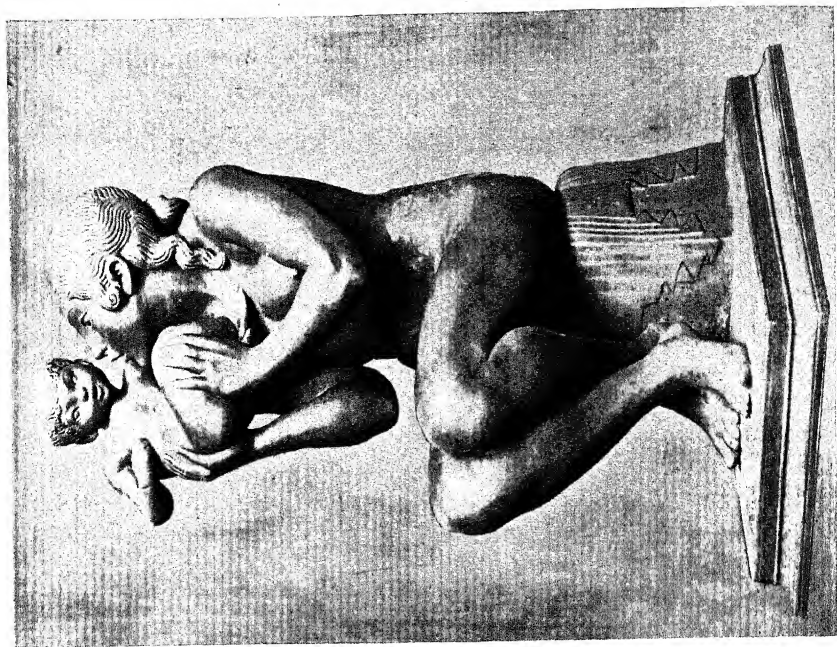


FIG. 210
 PAUL MANSHIP. LITTLE BROTHER
 (Bronze)

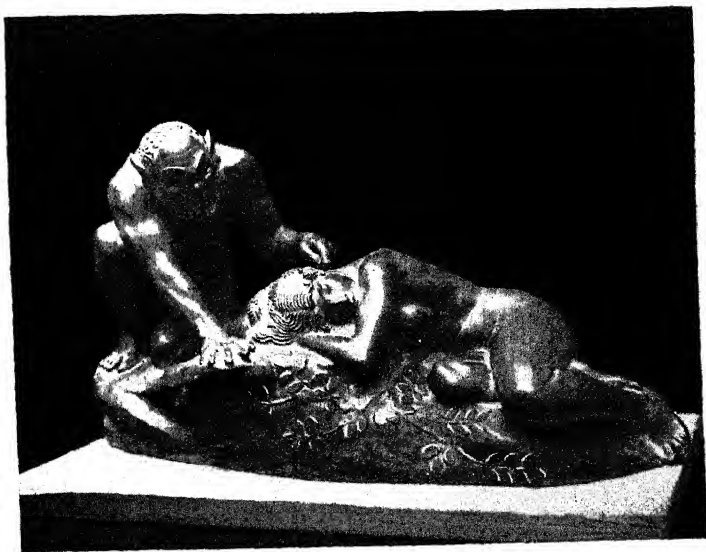


FIG. 211
PAUL MANSHIP. FAUN AND DRYAD
(Bronze)



FIG. 212
PAUL MANSHIP. PLAYFULNESS
(Bronze)

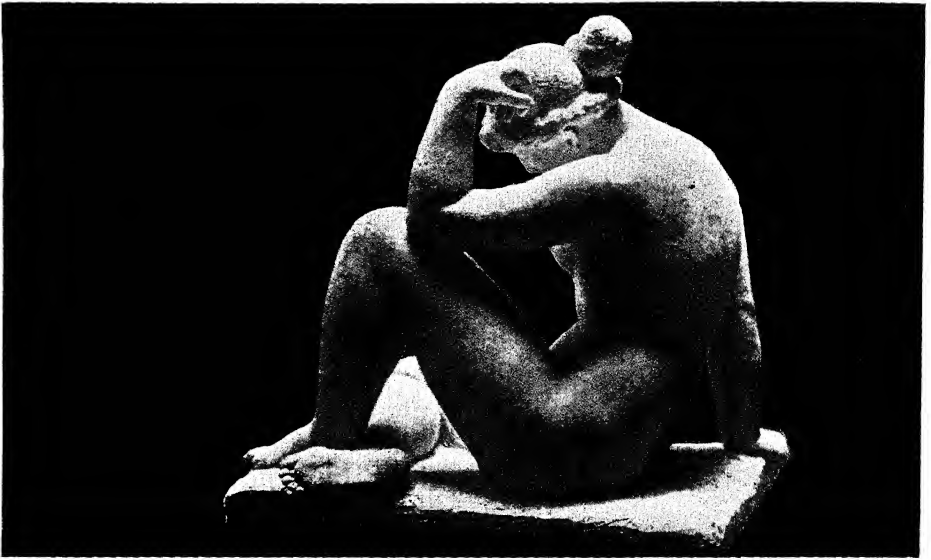


FIG. 213
ARISTIDE MAILLOL. LA PENSÉE



FIG. 214
HENRI MATISSE. BUSTS
(Plaster)



FIG. 215
TOMA ROSANDIĆ. ECCE HOMO
(Wood)
(Photo, Kamerart)



FIG. 216
IVAN MEŠTROVIĆ. MADONNA
(Wood)
(Photo, Kamerart)

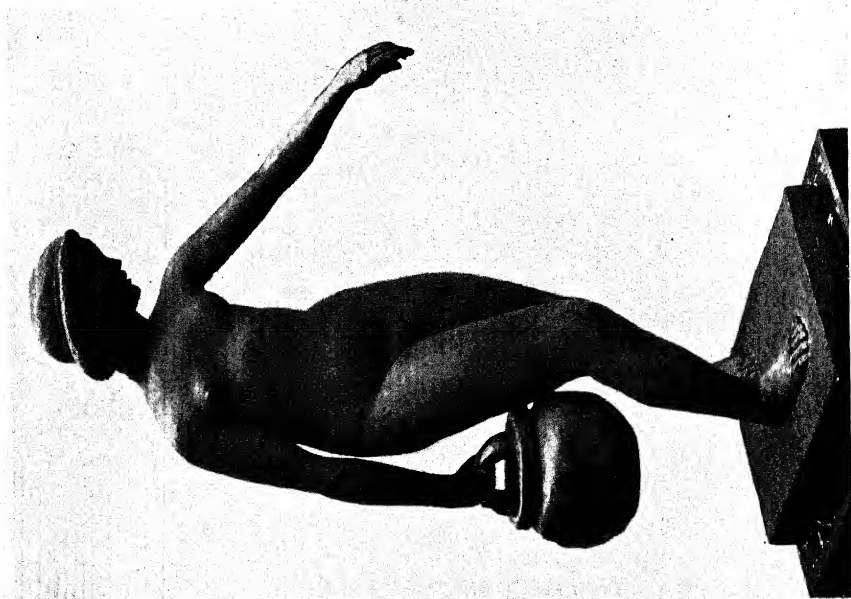


FIG. 217
JOSEPH BERNARD. WATER CARRIER
(Bronze), Luxembourg, Paris

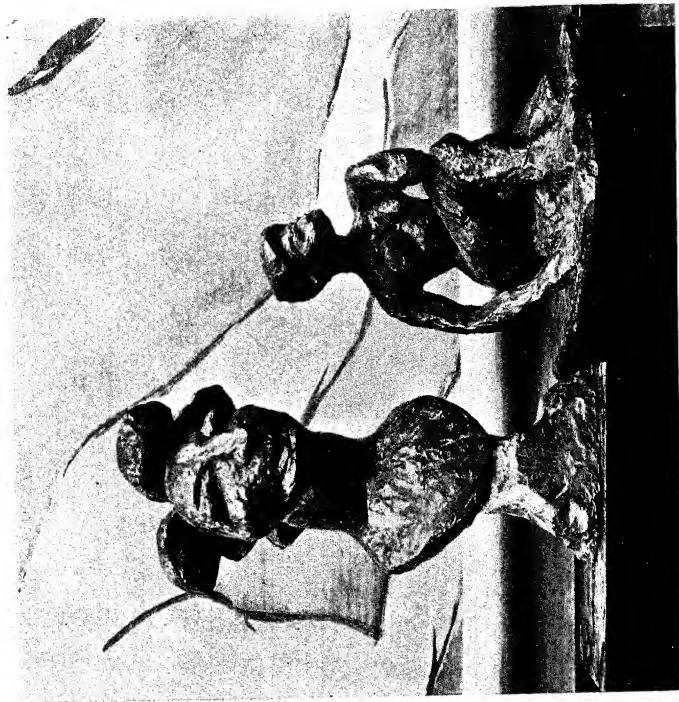


FIG. 218
HENRI MATISSE. BUST AND FIGURE
(Bronze)

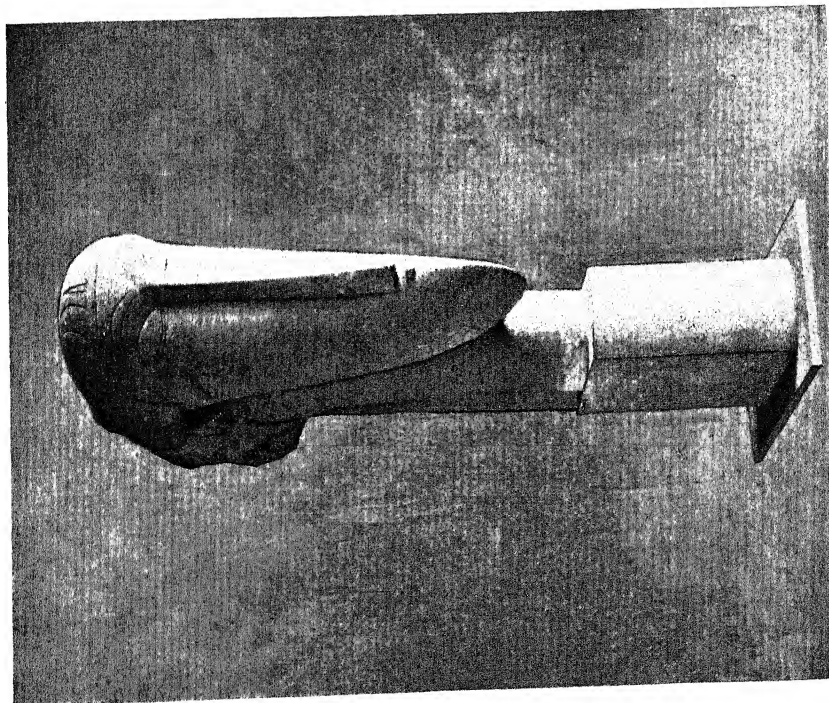


FIG. 219
A. MODIGLIANI. HEAD
(Stone), Victoria and Albert Museum
(By permission of the Victoria and Albert Museum)

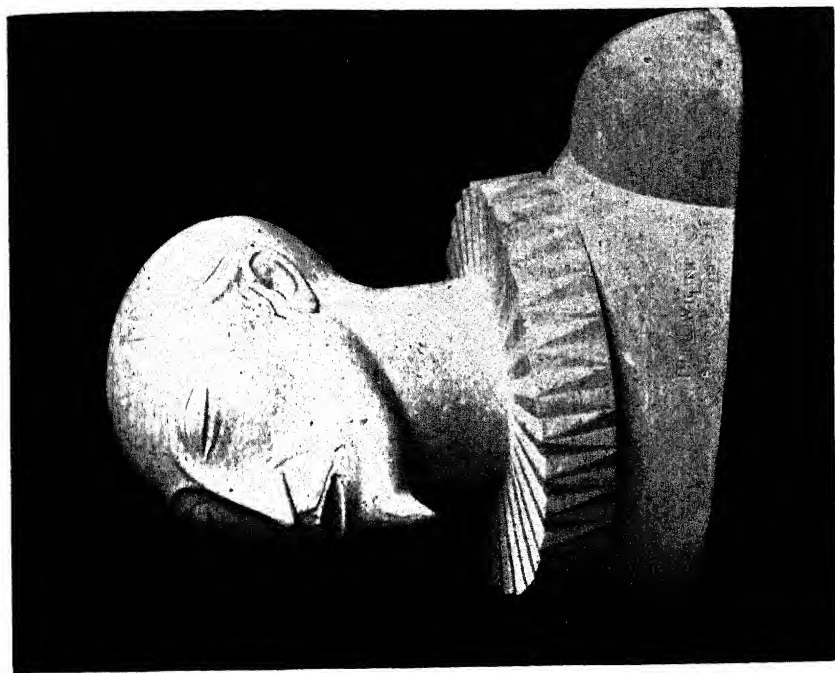


FIG. 220
PERA PALAVIČINI. DON QUIXOTE
(Photo, Kamerart)



FIG. 221
UMBERTO BOCCIONI. ANTIGRACIEUX
(Bronze)

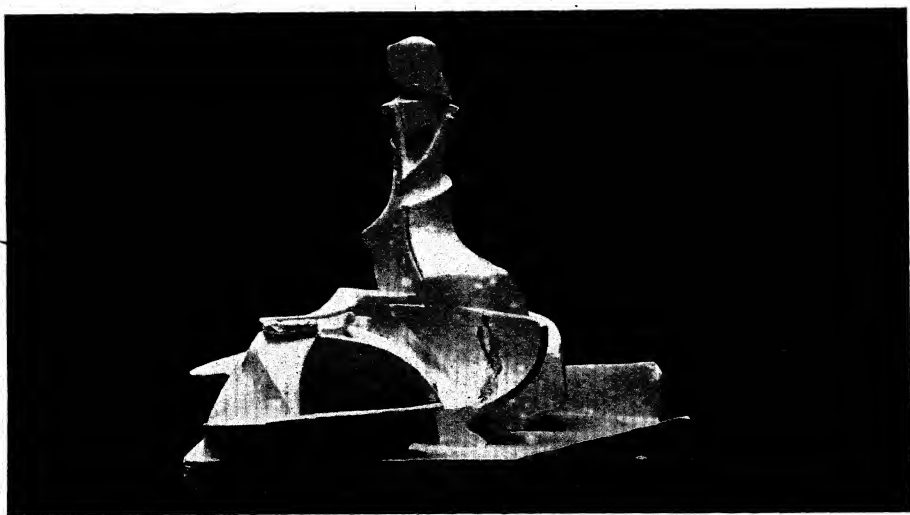


FIG. 222
UMBERTO BOCCIONI. LIGNES-FORCES D'UNE BOUTEILLE

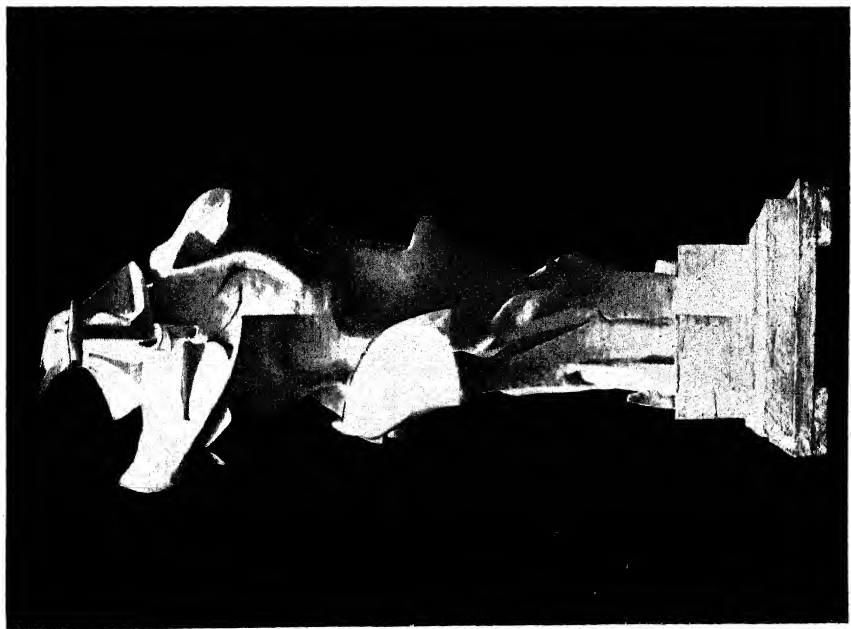


FIG. 223
UMBERTO BOCCIONI. FORMES UNIQUES DE LA CONTINUITÉ DANS
L'ESPACE

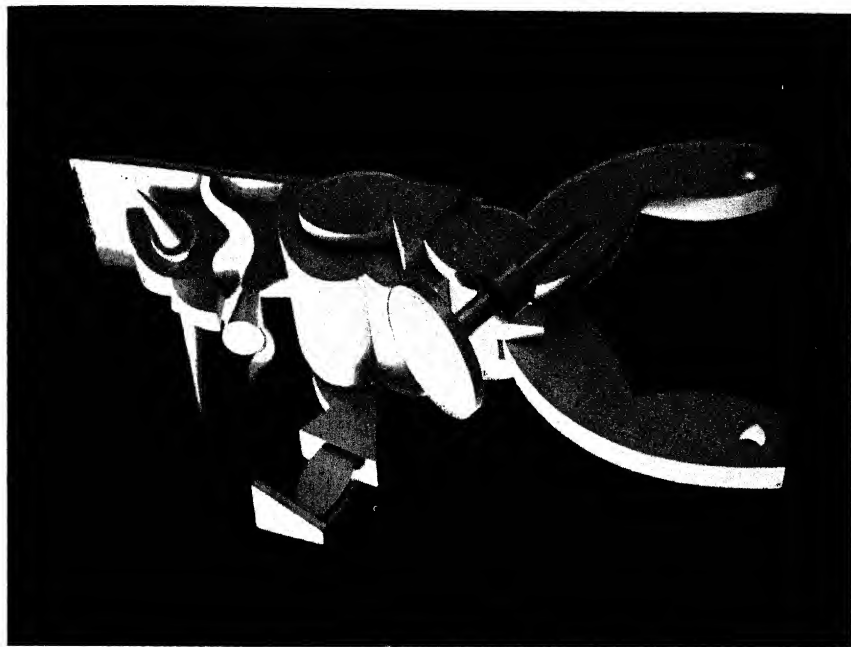


FIG. 224
DEPERO. STEEL DEVIL



FIG. 225
CONSTANTIN MEUNIER. FIREDAMP
(Bronze)

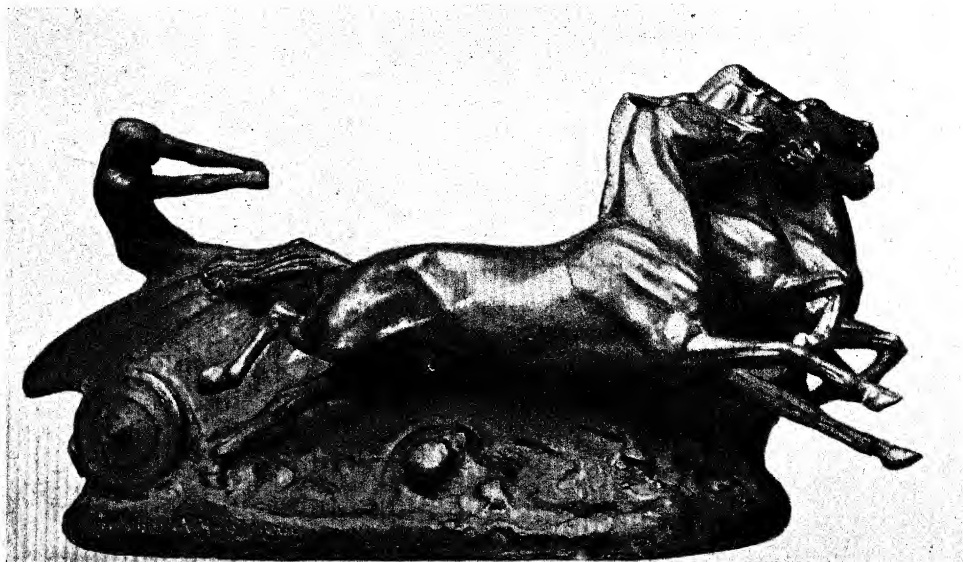


FIG. 226
ALBERT H. HUSSMANN. LAST CURVE
(Bronze)



FIG. 227
EINAR JÓNSSON. IN THE HANDS OF THE TROLLS
Reykjavik, Iceland
(Photo, L. Albert)

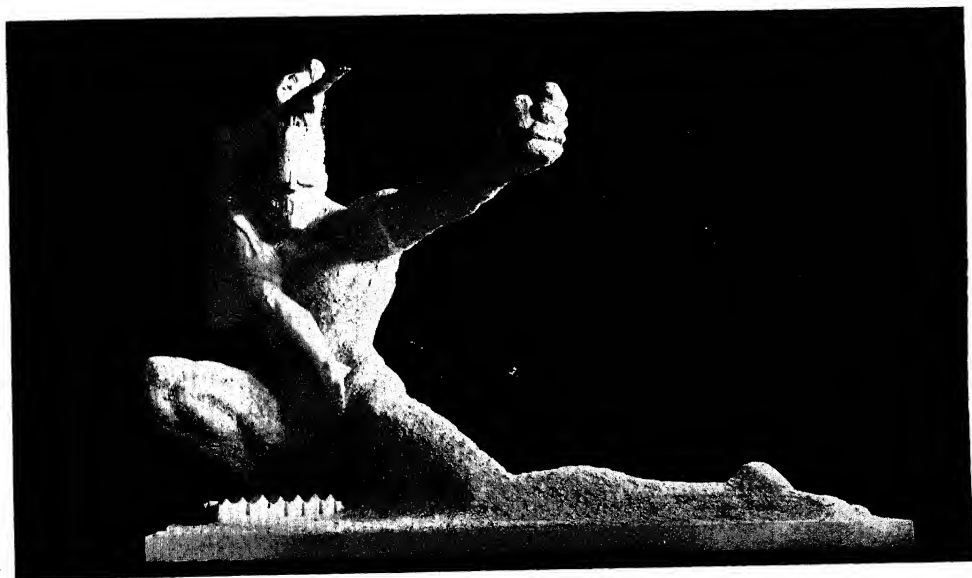


FIG. 228
EINAR JÓNSSON. DAWN
Reykjavik, Iceland
(Photo, L. Albert)



FIG. 229
ERICH HOSEL. A HUN
(Bronze), Berlin



FIG. 230
CARL J. BONNESEN. EN BARBAR
(Bronze), Copenhagen



FIG. 231
SIR THOMAS BROCK. A MOMENT OF PERIL
(Bronze), National Gallery, Millbank
(By permission of the National Gallery)



FIG. 232
EGYPTIAN. XVII-XVIII DYNASTY
EQUESTRIAN FIGURE
(Painted Wood), Metropolitan Museum, New York
(By permission of the Metropolitan Museum)

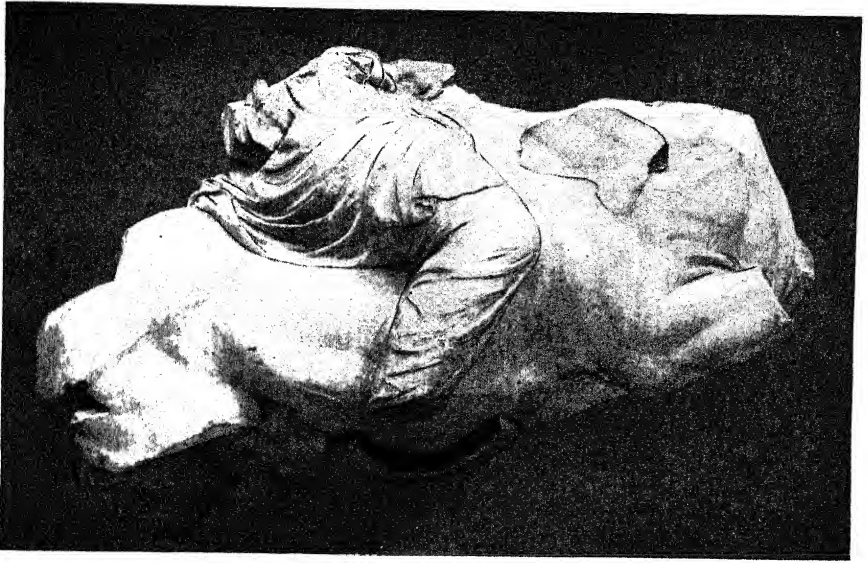


FIG. 233
GREEK, FOURTH CENTURY, B.C. EQUESTRIAN GROUP FROM THE MAUSOLEUM
(Marble), British Museum
(By permission of the British Museum)



FIG. 234
AUGUSTUS SAINT-GAUDENS. GENERAL SHERMAN
(Bronze), New York

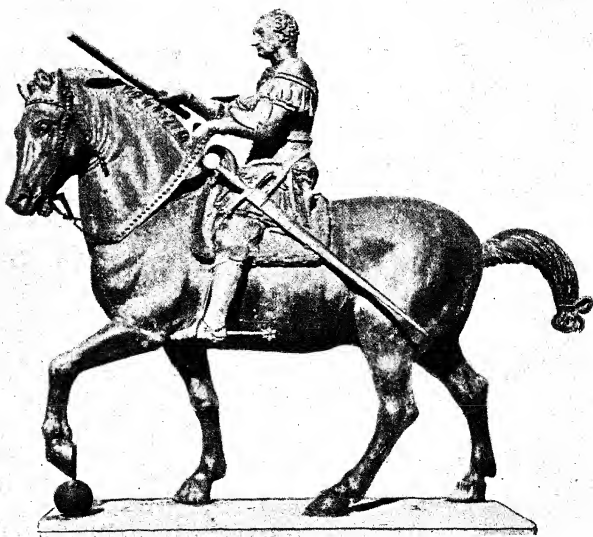


FIG. 235
DONATELLO. GATTAMELATA
(Bronze), Padua

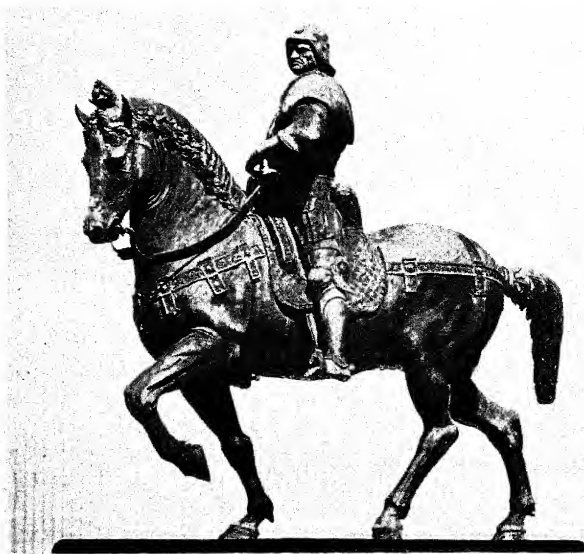


FIG. 236
VERROCCHIO. COLLEONE
(Bronze), Venice

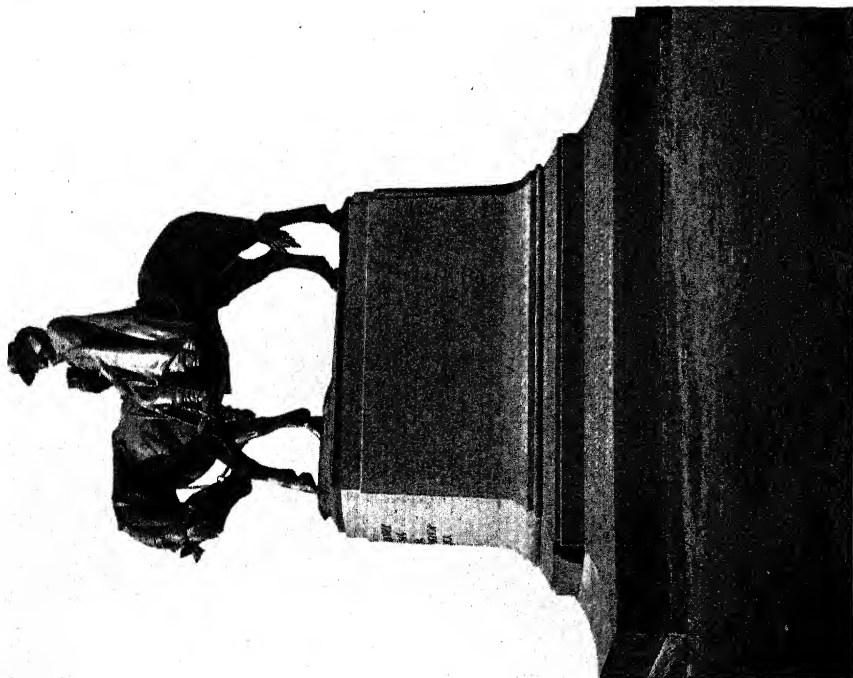


FIG. 237
AUGUSTUS LUKEMAN. FRANCIS ASBURY
(Bronze), Washington
(Photo, Harris & Ewing)

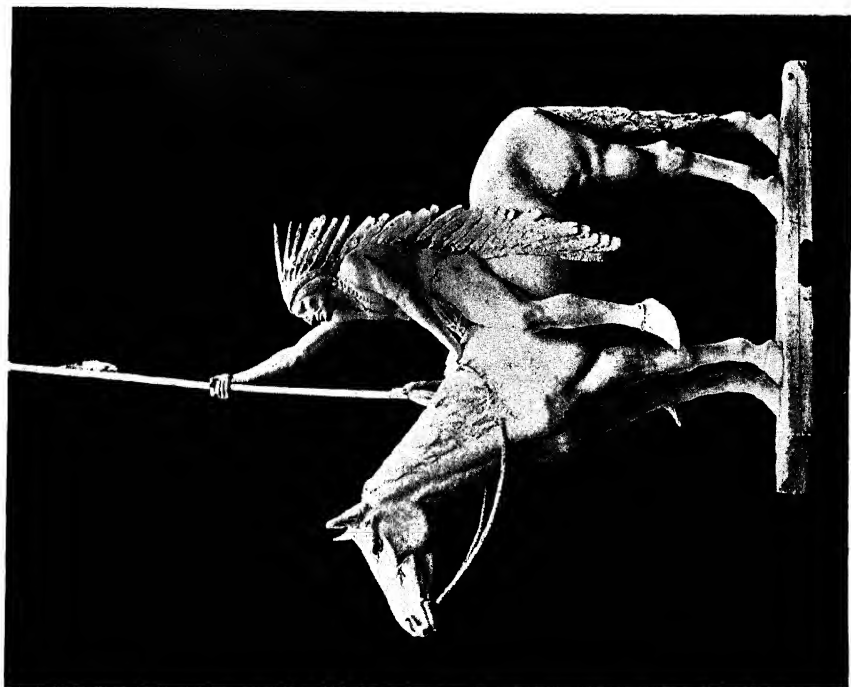


FIG. 238
CYRUS E. DALLIN. THE SIGNAL OF PEACE
(Plaster for Bronze), Chicago
(Photo, W. H. Pierce & Co.)



FIG. 239
EMMANUEL FRÉMIET. JEANNE D'ARC
(Gilt Bronze), Paris

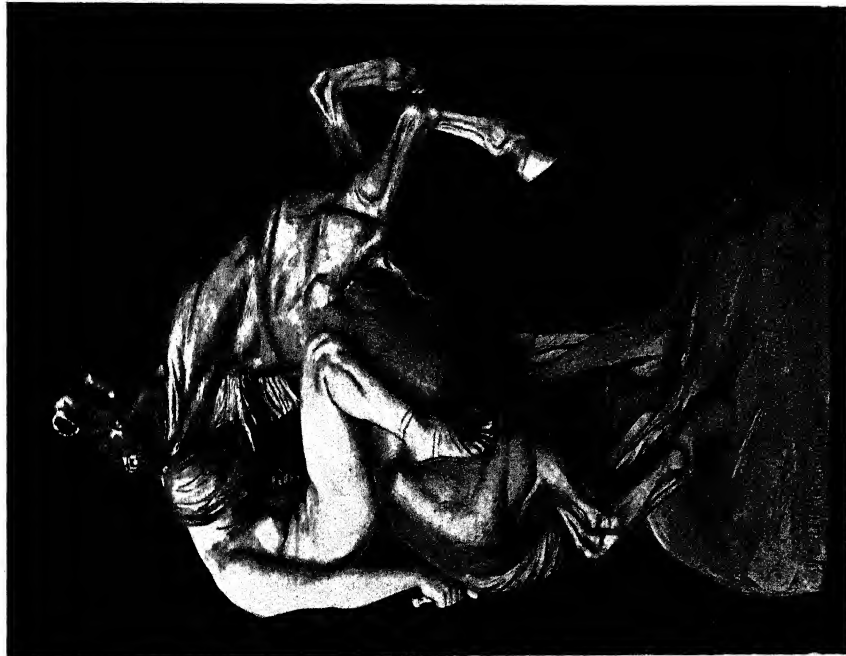


FIG. 240
A. H. HUSSMANN. DYING AMAZON

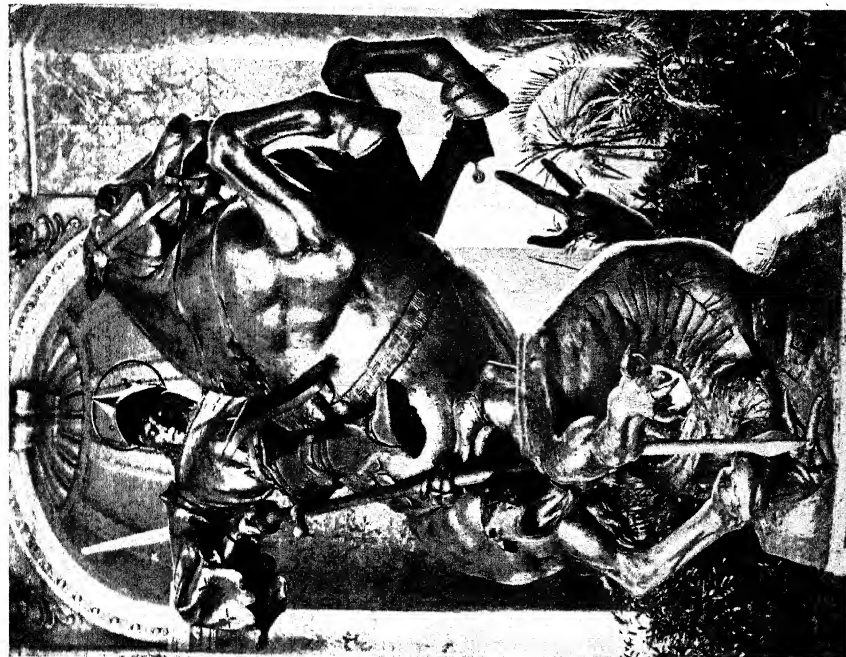


FIG. 241
EMMANUEL FRÉMIET. ST. GEORGE
(Gilded Bronze), Petit Palais, Paris

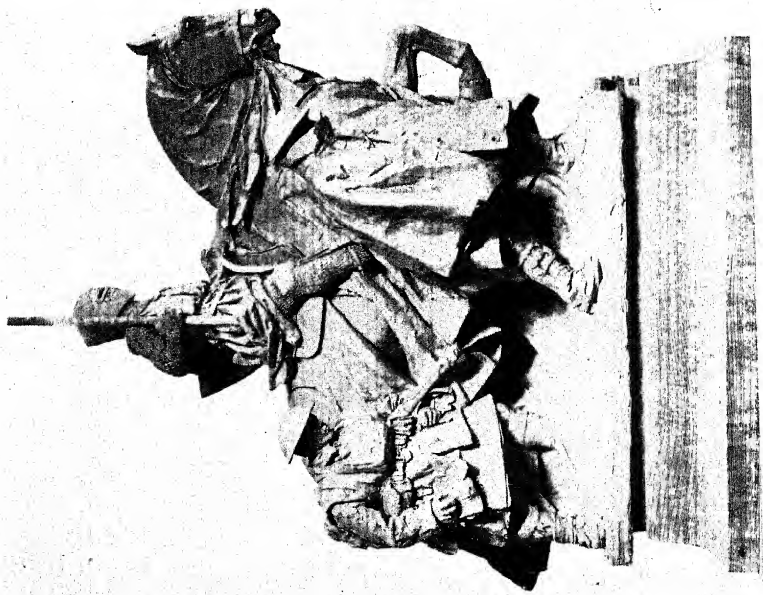


FIG. 242
MRS. ALICE MEREDITH-WILLIAMS. THE SPIRIT OF THE CRUSADERS
(Plaster for Bronze), Group from War Memorial, Paisley

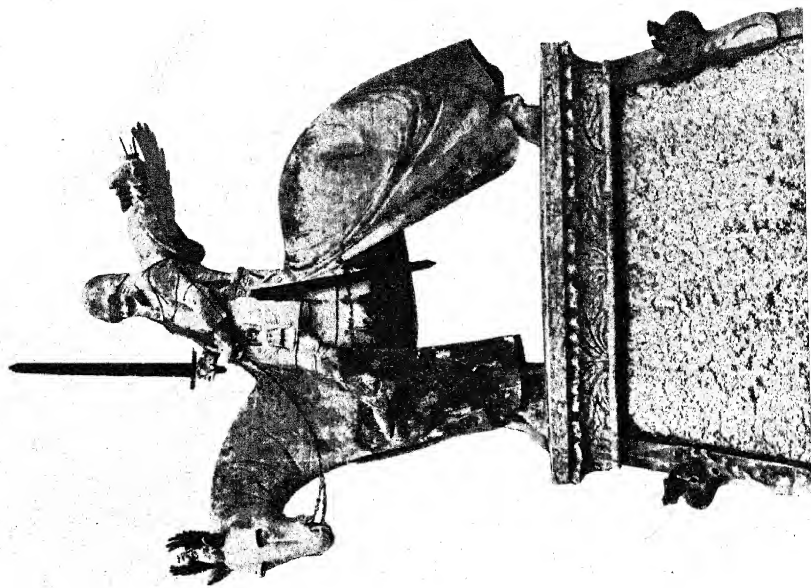


FIG. 243
BONINO DA CAMPIONE. CAN GRANDE DELLA SCALA
(Bronze), Verona

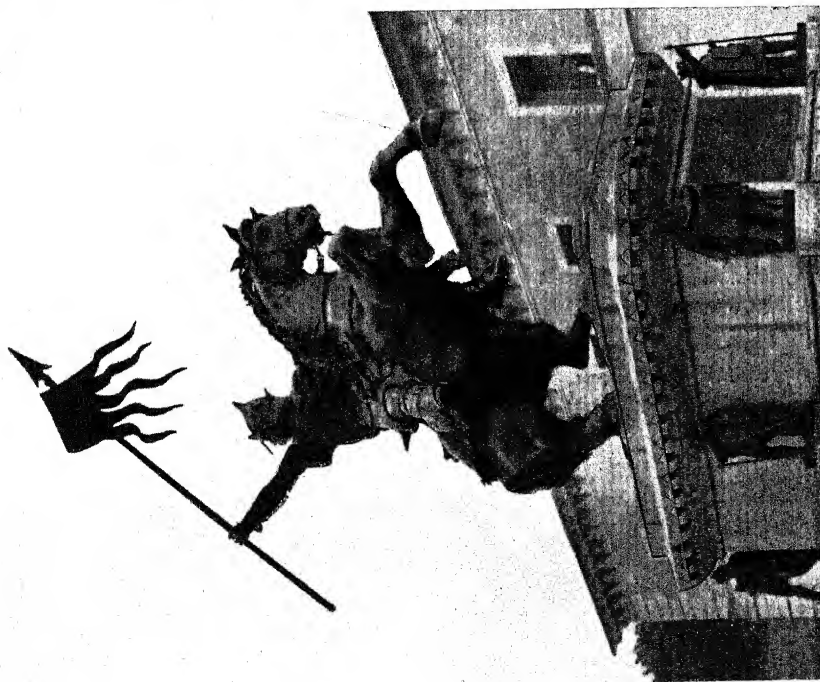


FIG. 244
L. AND C. ROCHET. KING WILLIAM I
(Bronze), Falaise, France
(Photo, W. Sautt)



FIG. 245
CARL MILLES. STEN STUKE
Upsala



FIG. 246

CARL J. BONNESEN. LIFE AND DEATH
(Bronze), Hirschsprung Collection, Copenhagen
(Photo, L. Albert)



FIG. 247

CARL J. BONNESEN. THE CAPTIVE
(Bronze), Musée Royal des Beaux Arts, Copenhagen
(Photo, L. Albert)



FIG. 248
J. DE LALAING. WRESTLERS
(Bronze), Brussels

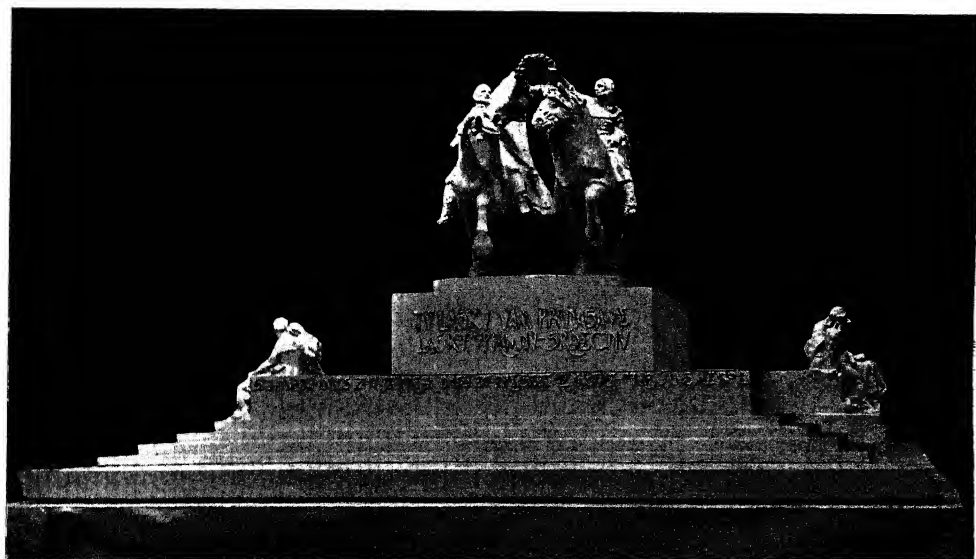


FIG. 249
LADISLAV ŠALOUN. THE UNION MONUMENT, BRATISLAVA
(Plaster, for Bronze)

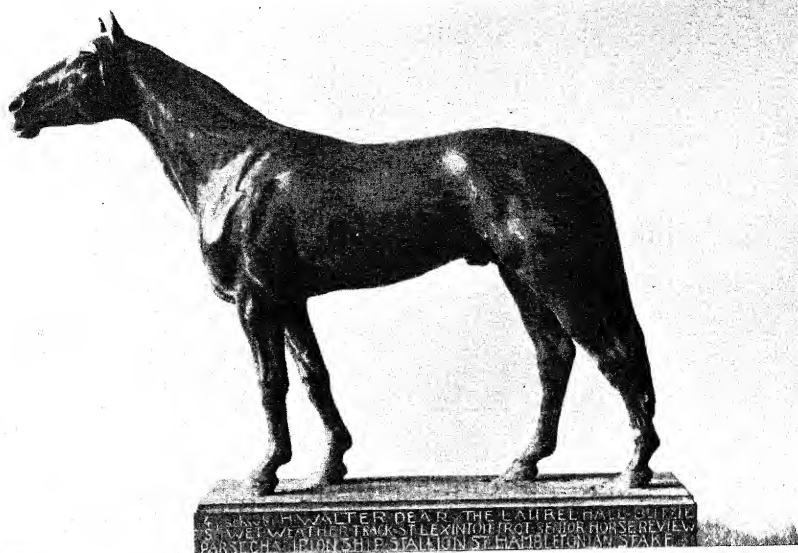


FIG. 250
A. H. HUSSMANN. WALTER DEAR
(Bronze)

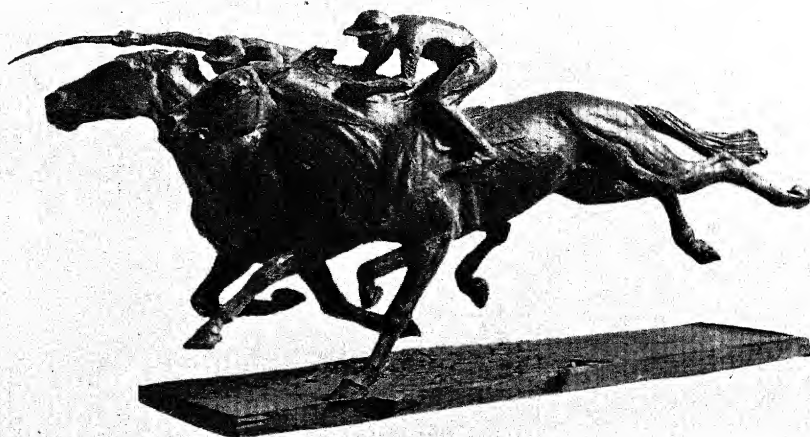


FIG. 251
A. H. HUSSMANN. FINISH
(Bronze)



FIG. 252
BOHUMIL KAFKA. THE FOAL
(Bronze)

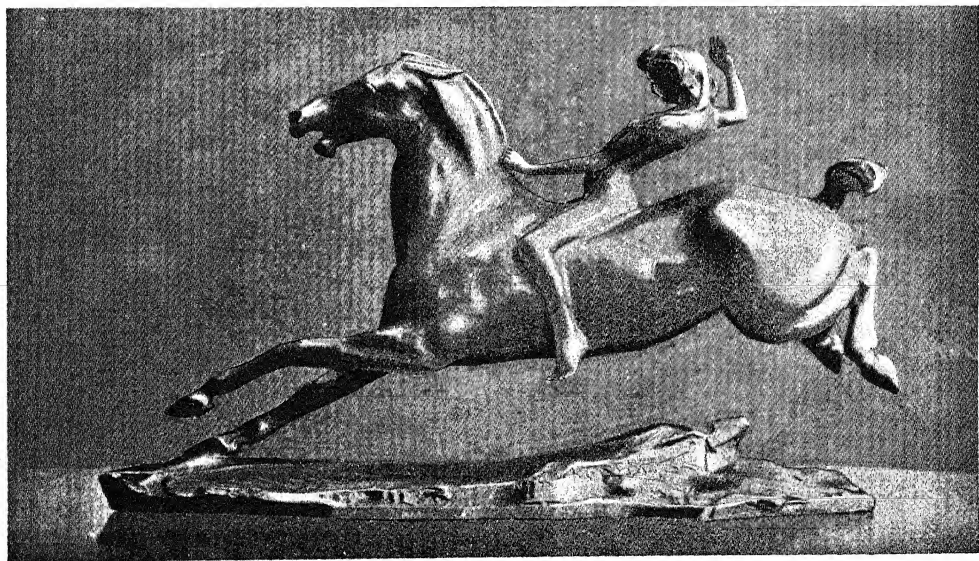


FIG. 253
FREDERICK VOLKERLING THE VALKYRIE
(Bronze), Leipzig

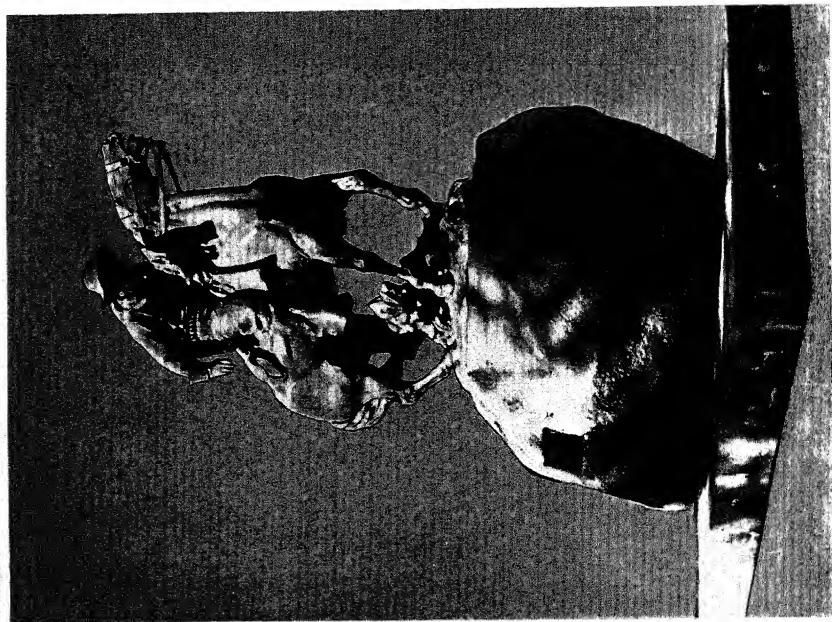


FIG. 254
 SOLON BORGUM. CAPT. BUCKY O'NEIL
 (Bronze), Prescott, Arizona

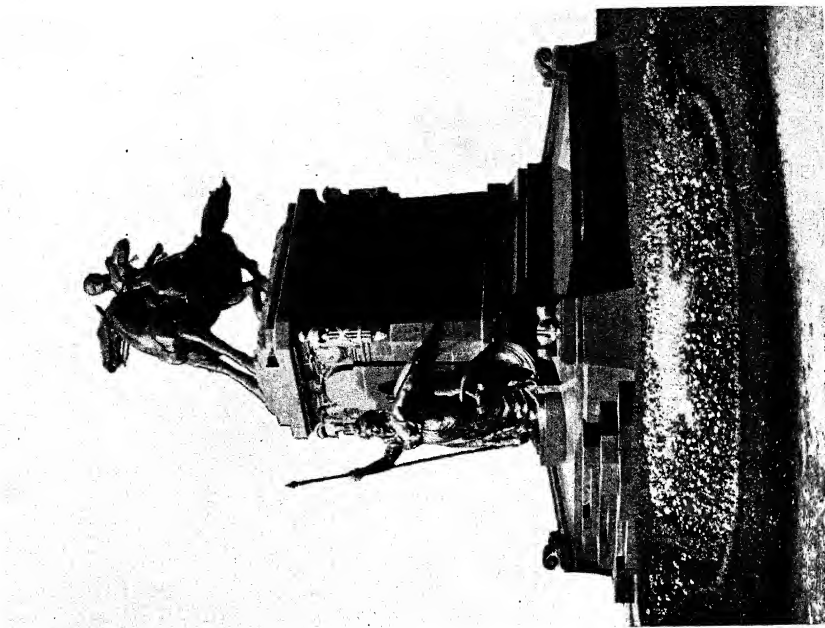


FIG. 255
 THE O'HIGGINS MONUMENT
 (Bronze), Buenos Aires

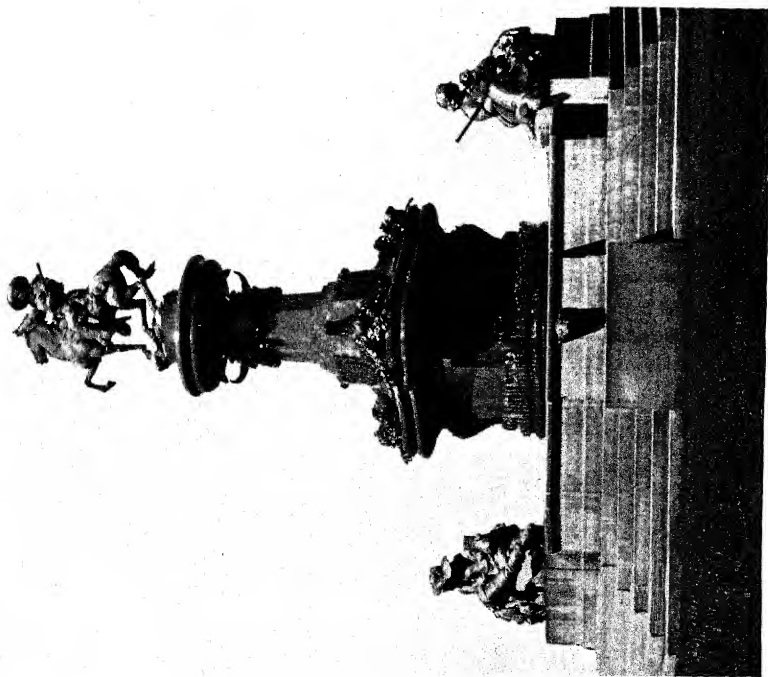


FIG. 256
FREDERICK MACMONNIES. PIONEER MONUMENT
(Bronze), Denver, Colorado

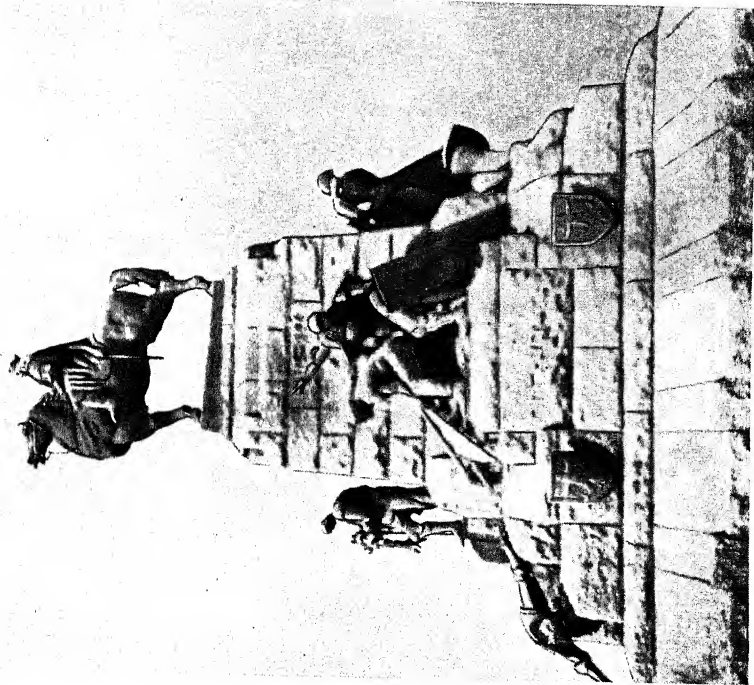


FIG. 257
A. WIWULSKI. JAGIELLO
(Bronze and Stone), Grunwald Monument, Krakow, Poland

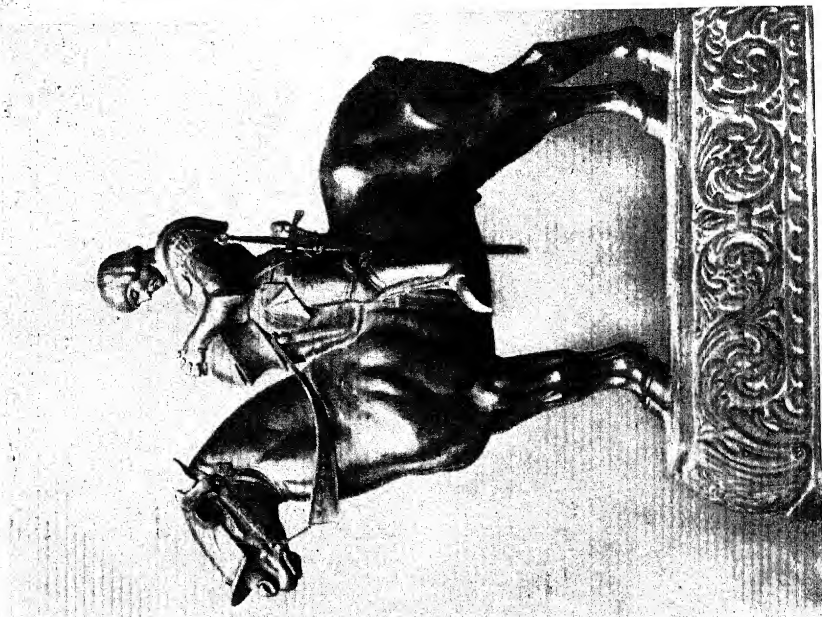


FIG. 258
A. H. HUSSMANN. DEUTSCHE WEHR
(Bronze)

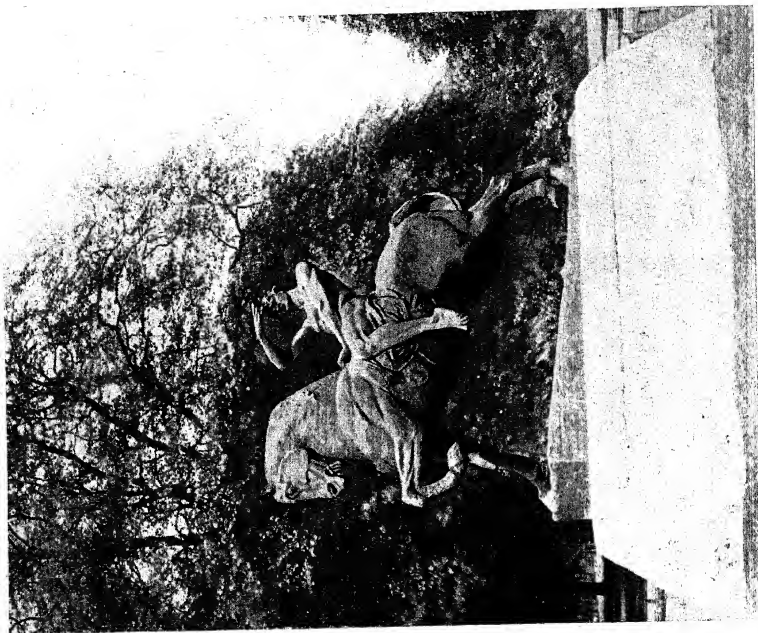


FIG. 259
GEORGE FREDERICK WATTS. PHYSICAL ENERGY
(Bronze), Kensington Gardens and Cape Town

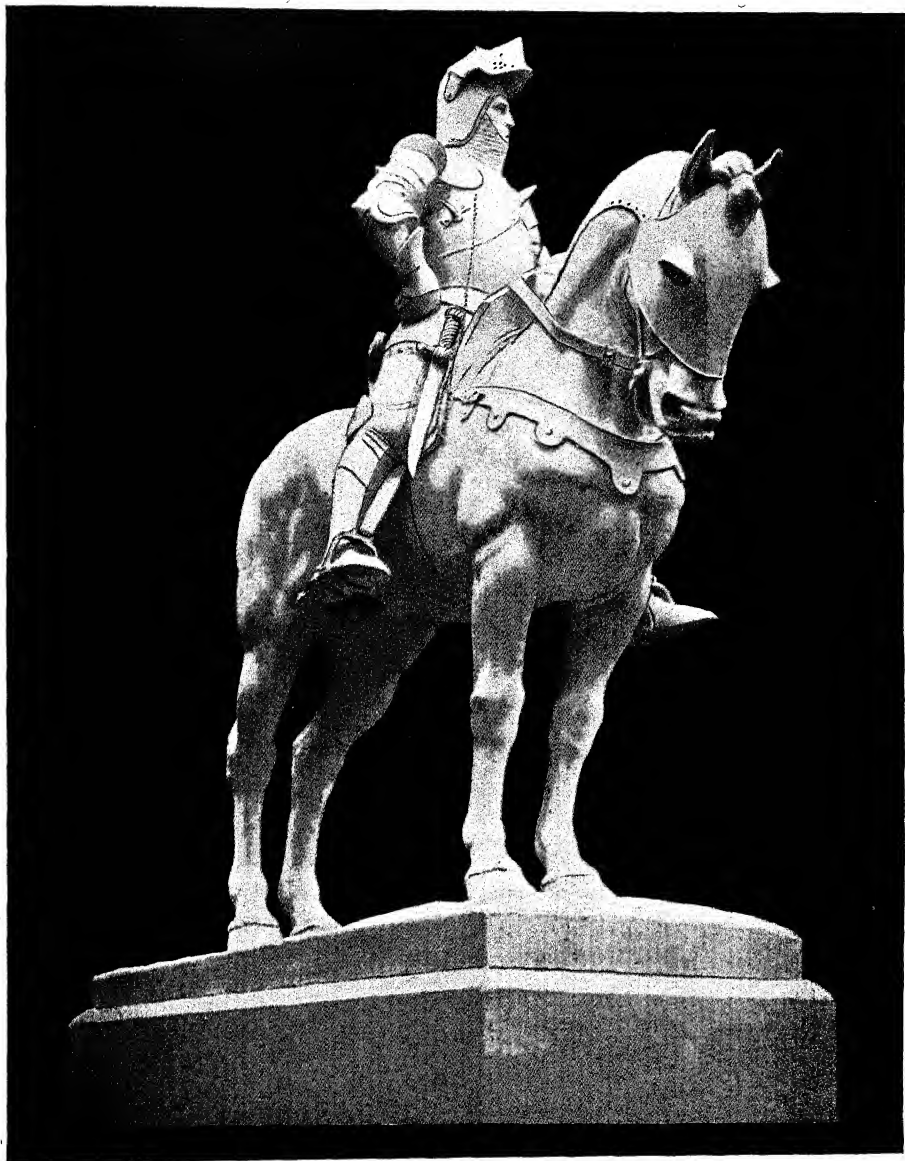


FIG. 260
DANIEL J. BACQUÉ. POTHON DE XAINTRAILLES
(Plaster, for Bronze), Musée d'Agen, France

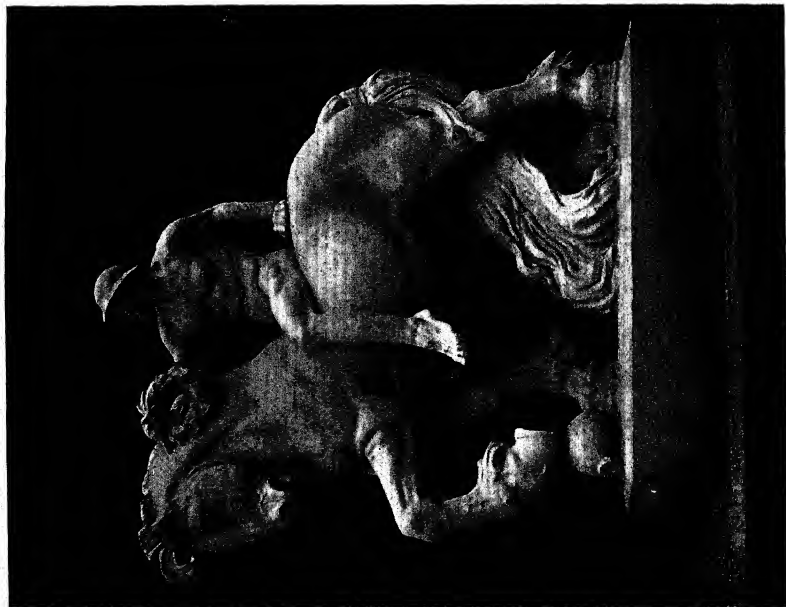


FIG. 261
LADISLAV ŠALOUN. THE LIBERATION MONUMENT
Nový Bydžov

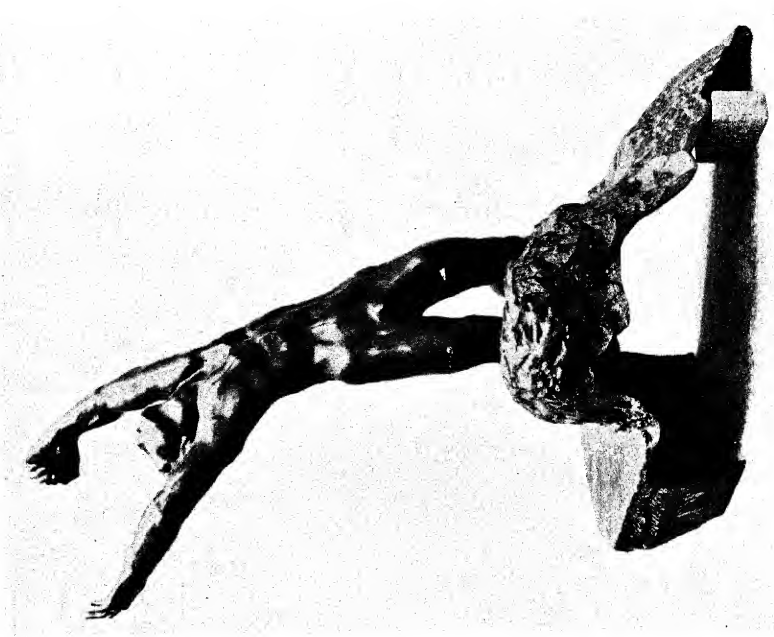


FIG. 262
AUGUSTE RODIN. THE PRODIGAL SON
(Bronze), Paris

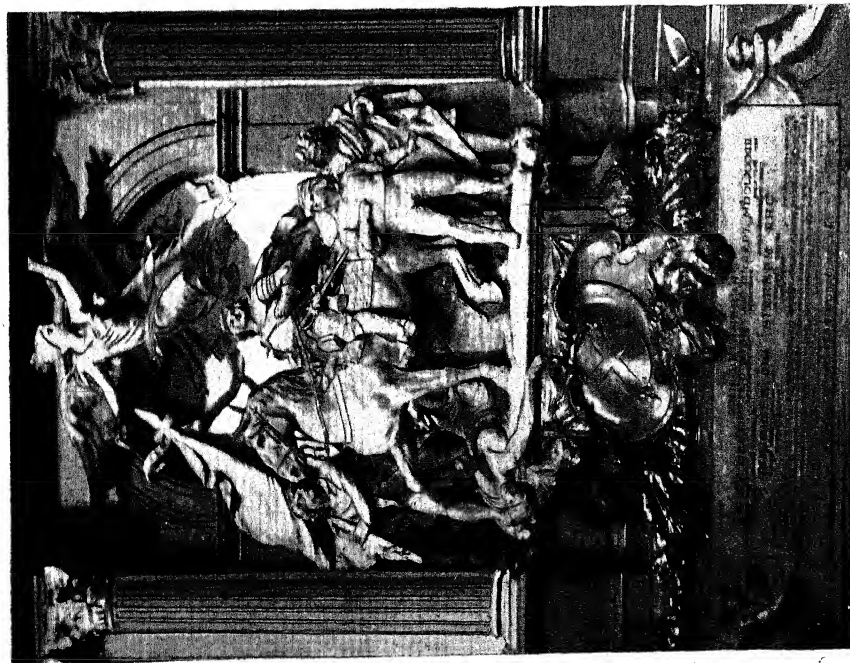


FIG. 263
EDMUND HELLMER, STARHEMBERG
(Marble), Vienna

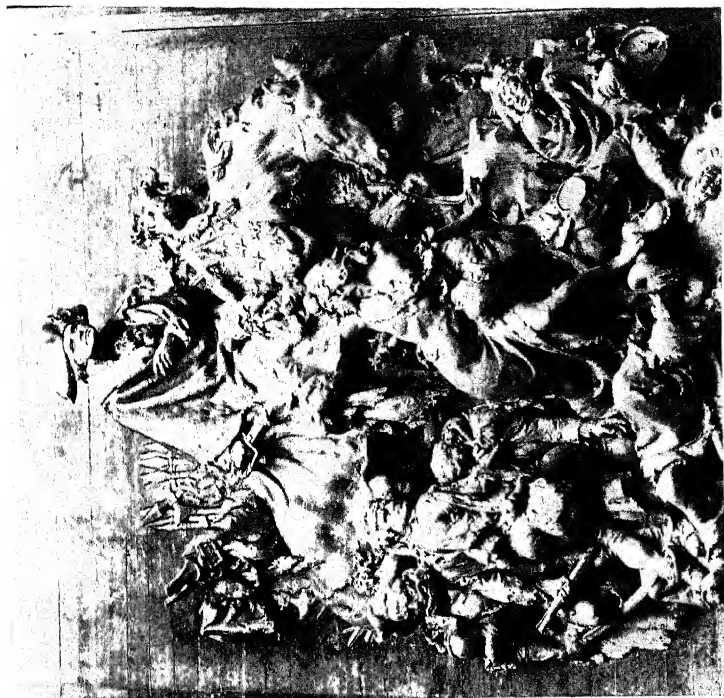


FIG. 264
FREDERICK MACMONNIES, BATTLE MONUMENT
Princeton
(Photo. Dr. Witt Ulrich)

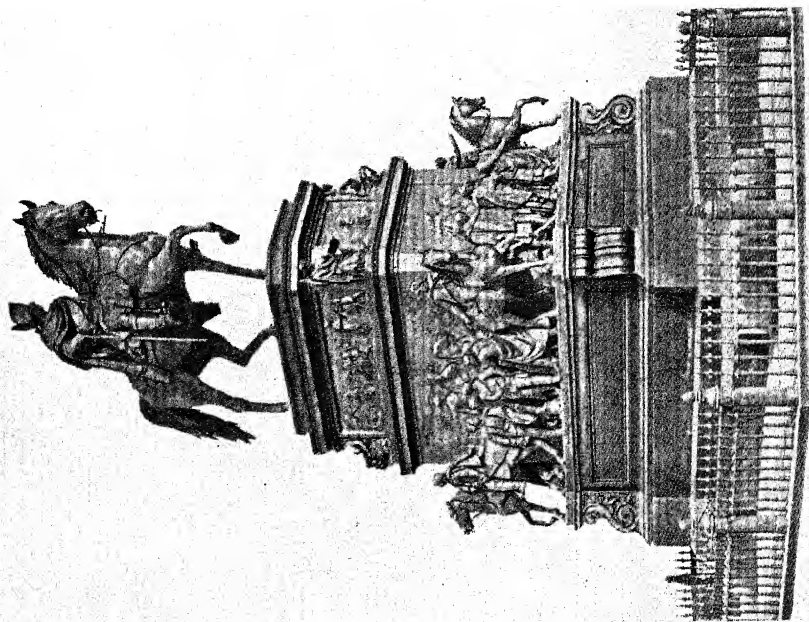


FIG. 265
C. D. RAUCH. KAISER FRIEDRICH DER GROSSE
(Bronze), Berlin

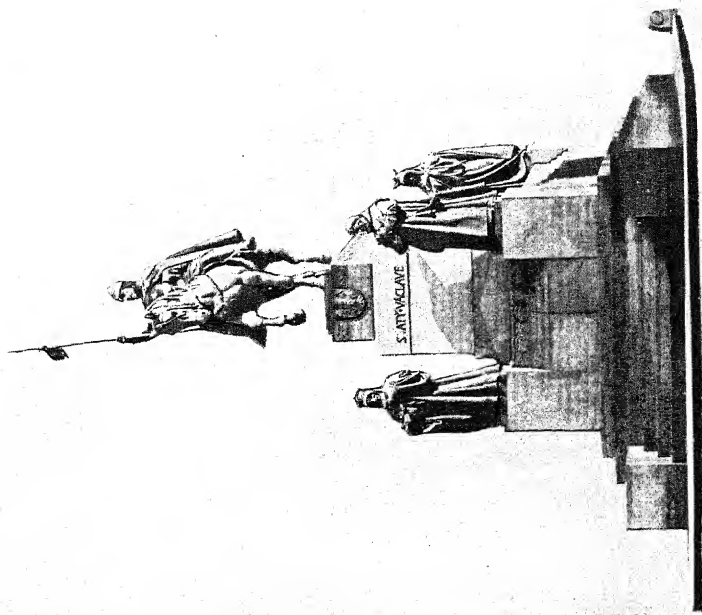


FIG. 266
JOSEF V. MYSLBEK. SAINT VACLAVE
(Bronze and Granite), Prague



FIG. 267
SIR ALFRED GILBERT. ICARUS
(Bronze), John Heaton Collection

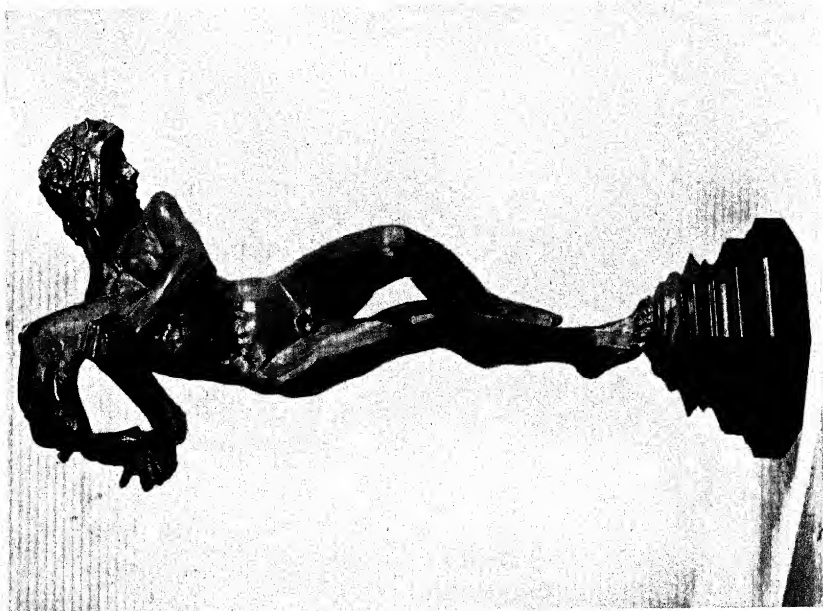


FIG. 268
SIR ALFRED GILBERT. 'TRAGEDY AND COMEDY'
(Bronze)

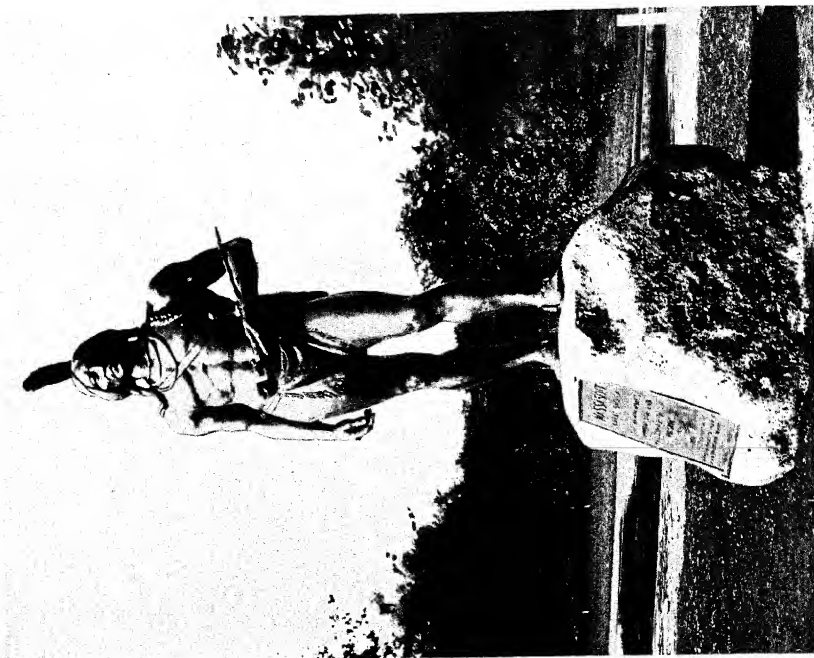


FIG. 269
CYRUS E. DALLIN. MASSASOIT
(Bronze), Plymouth, Mass.
(Photo, W. H. Pierce & Co.)

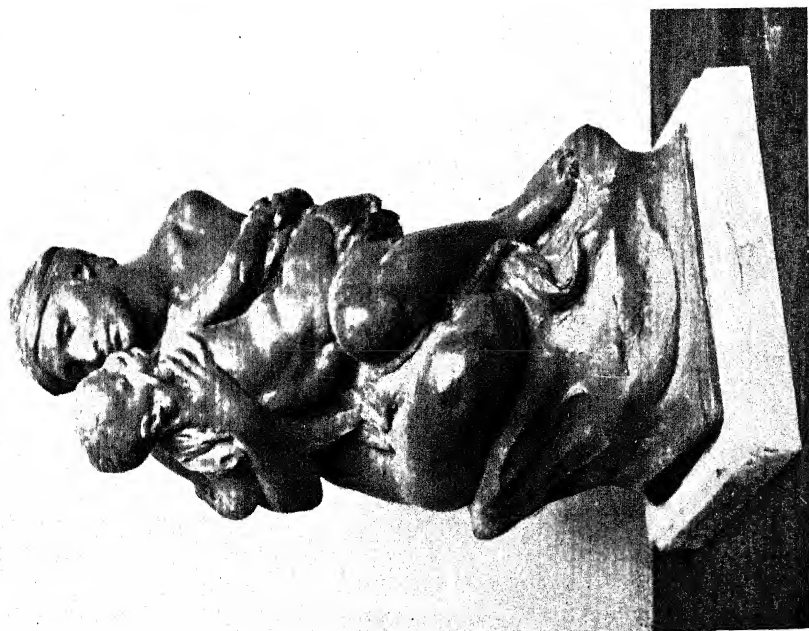


FIG. 270
ALFRED DRURY. THE KISS
(Bronze)
(Photo, O. F. Drury)



FIG. 271
RICHARD GARBE. SONG OF THE SEA
(Bronze)

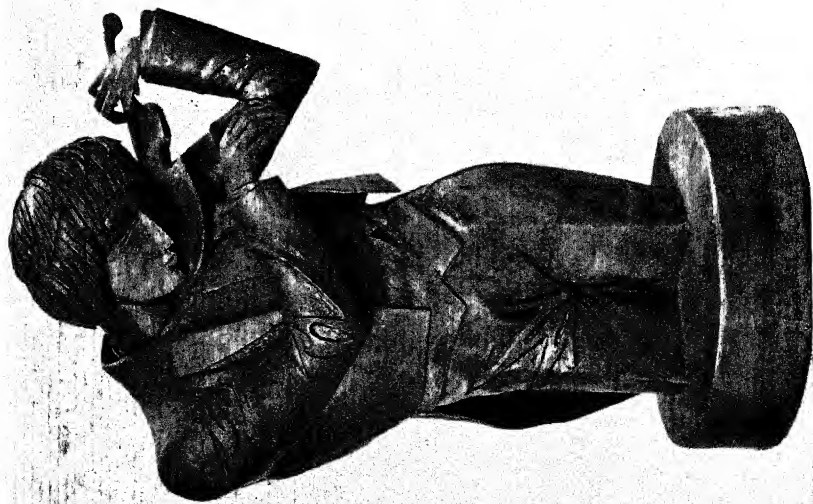


FIG. 272
PABLO GARGALLO. 'THE VIOLINIST'
(Bronze), Barcelona

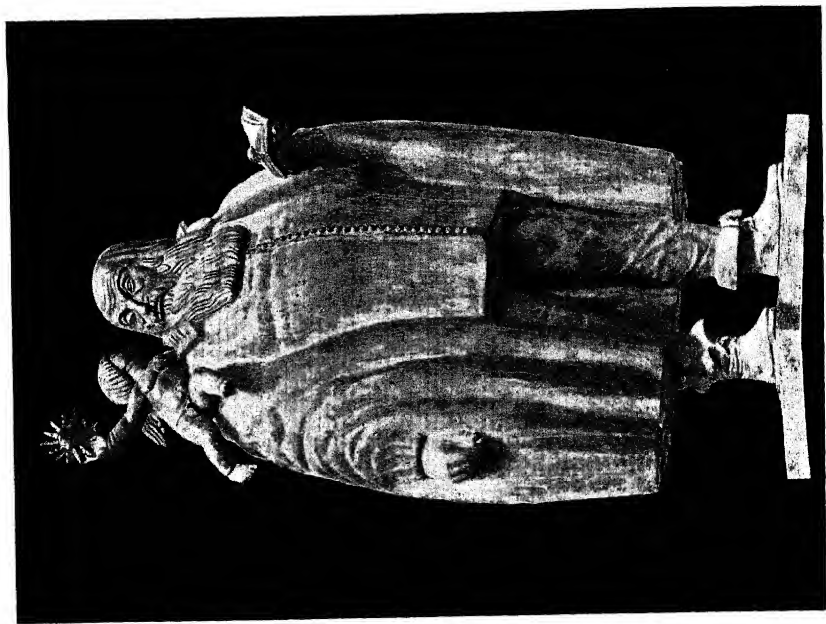


FIG. 273
CARL MILLES. RUDBECKIUS
(Bronze), Westeras, Sweden



FIG. 274
TOMA ROSANDIĆ. THE SCULPTOR
(Bronze)



FIG. 275
TOMA ROSANDIĆ. WOMAN DRINKING
(Walnut), (Detail)

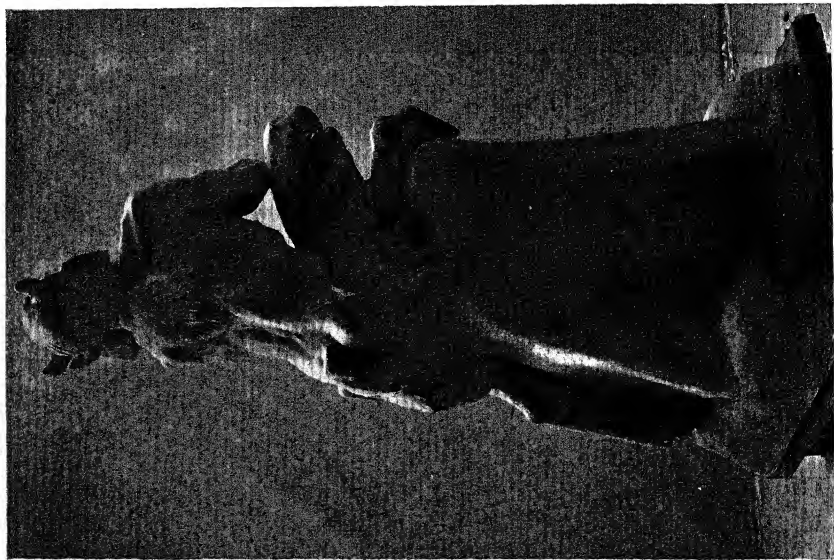


FIG. 276
GILBERT BAYES. GREAT PAN
(Stone), Greenwich, U.S.A.

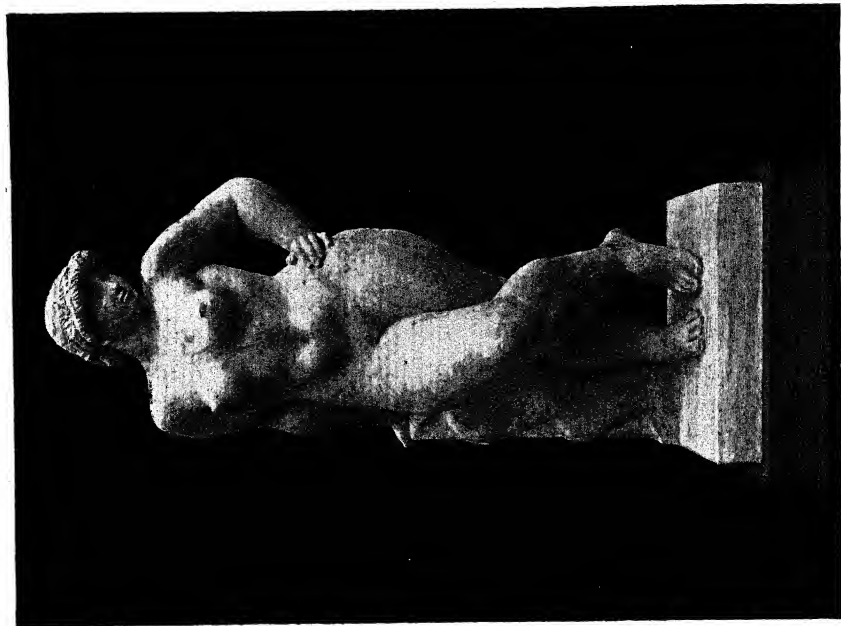


FIG. 277
GERHARD HENNING. FIGURE
(Sandstone), Copenhagen

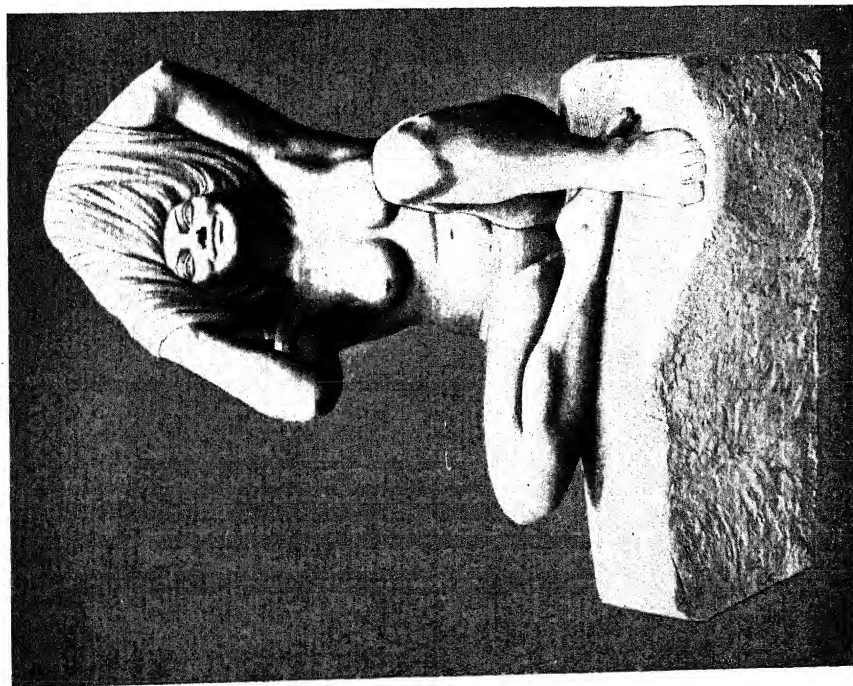


FIG. 278
DANIEL J. BACQUÉ. NUDE
Luxembourg, Paris

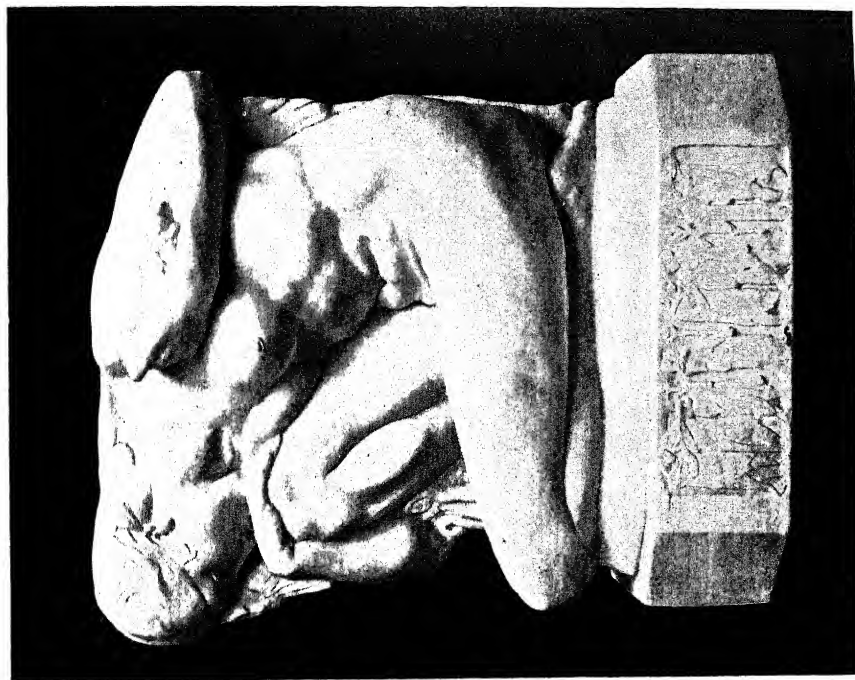


FIG. 279
GILBERT BAYES. THE UNFOLDING OF SPRING
(Marble)

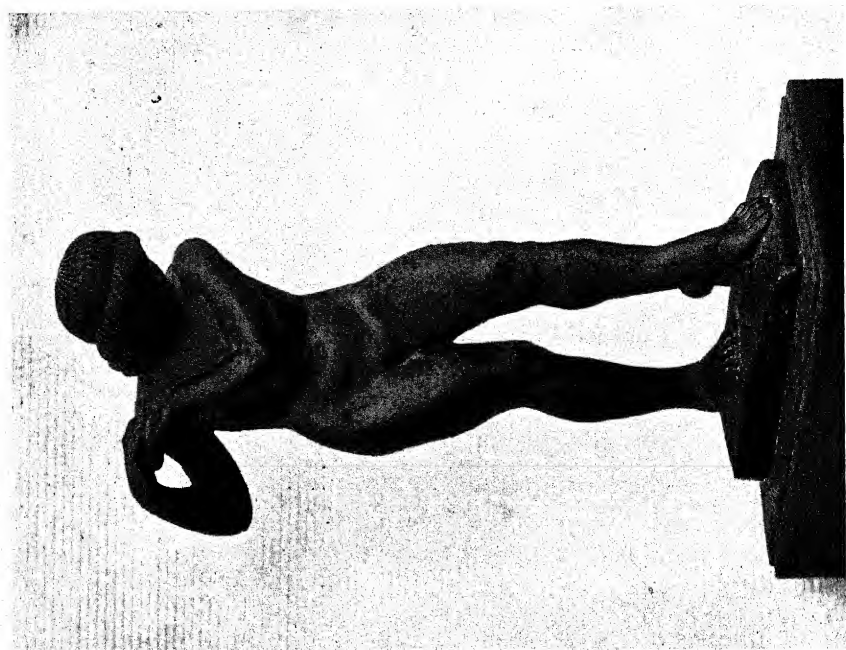


FIG. 280
BROR IVAR CHRONANDER. DANCER
(Wood), Konstmuseet, Göteborg

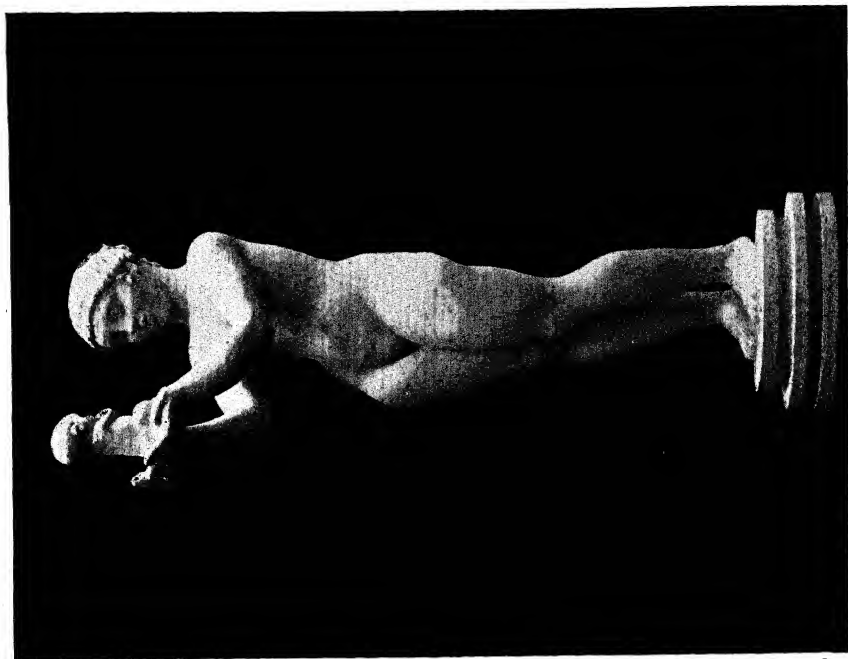


FIG. 281
KAI NIELSEN. VENUS WITH THE APPLE
Brooklyn

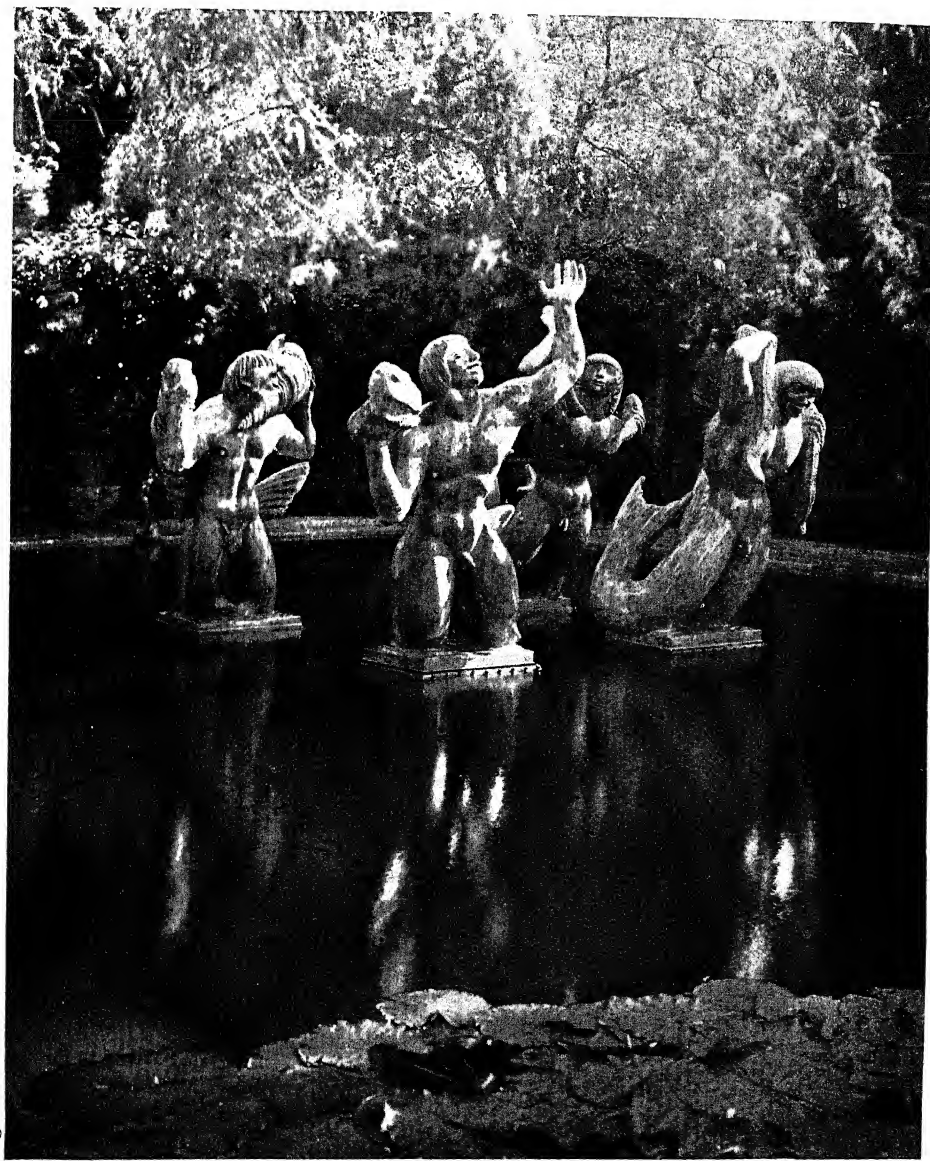


FIG. 282
CARL MILLES. TRITON FOUNTAIN
(Bronze), Lidingo, Stockholm
(Photo, C. G. Rosenberg)



FIG. 283

CARL MILLES. EUROPA AND THE BULL
(Bronze, Green Patina), Hahnstad, Sweden

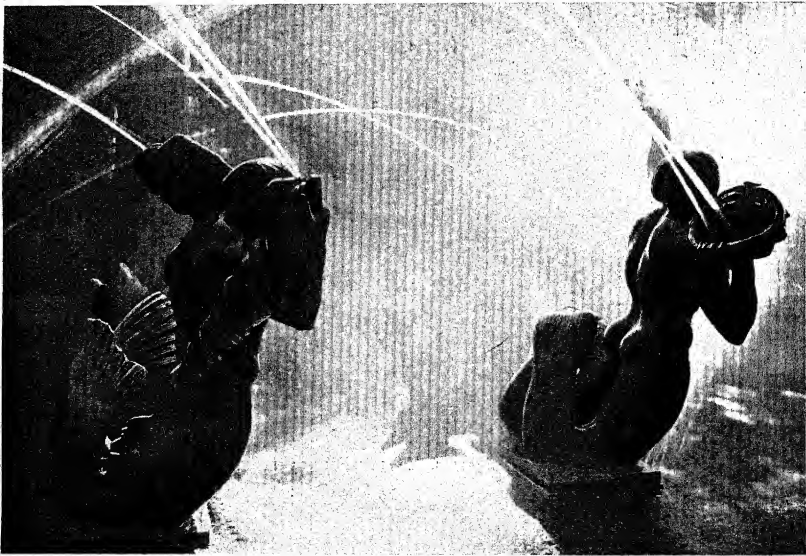


FIG. 284

CARL MILLES. TRITON FOUNTAIN
(Sunlight, Water, and Bronze), Lidingo, Stockholm

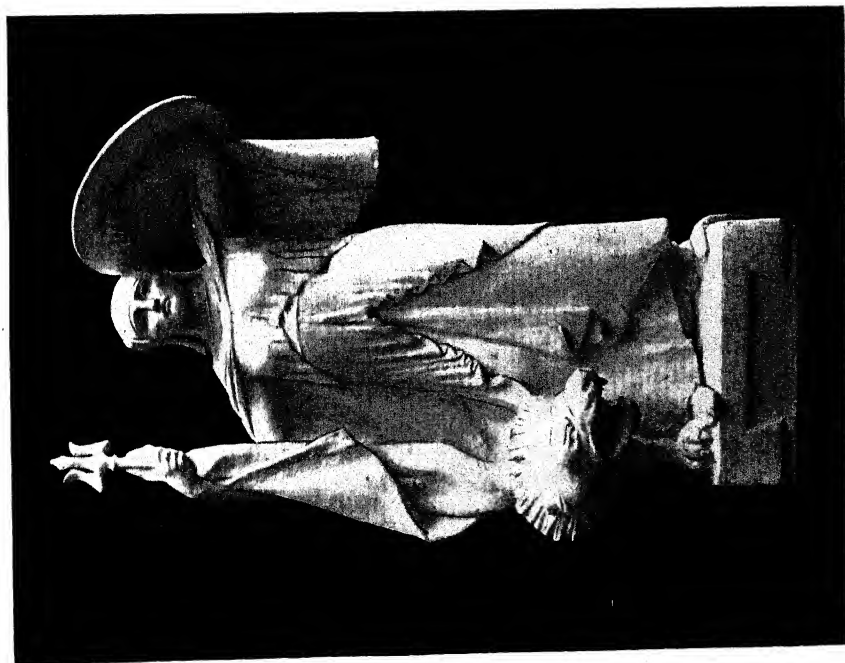


FIG. 285
F. ARNOLD WRIGHT. BRITANNIA

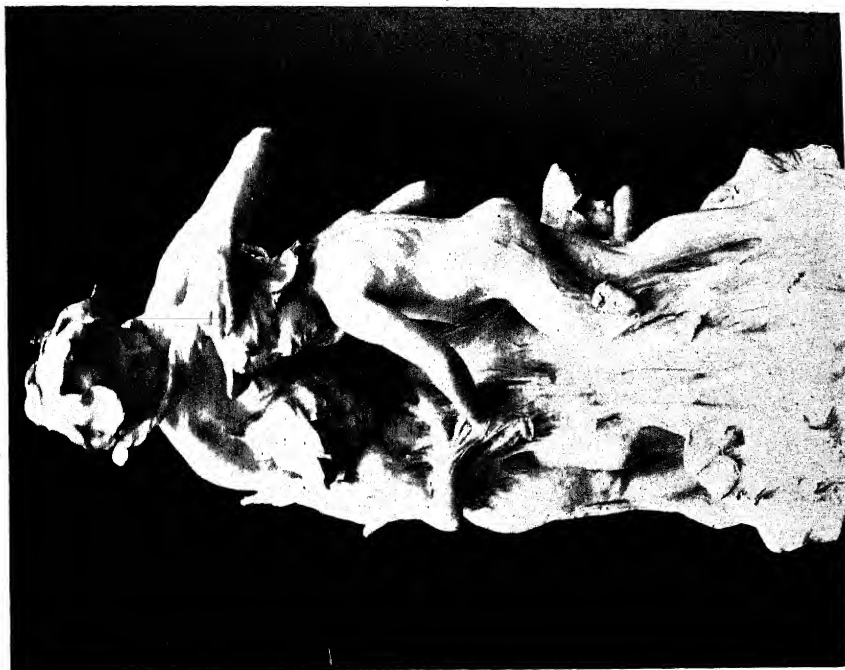


FIG. 286
F. RAOUL LARCHE. VIOLETS
Luxembourg, Paris

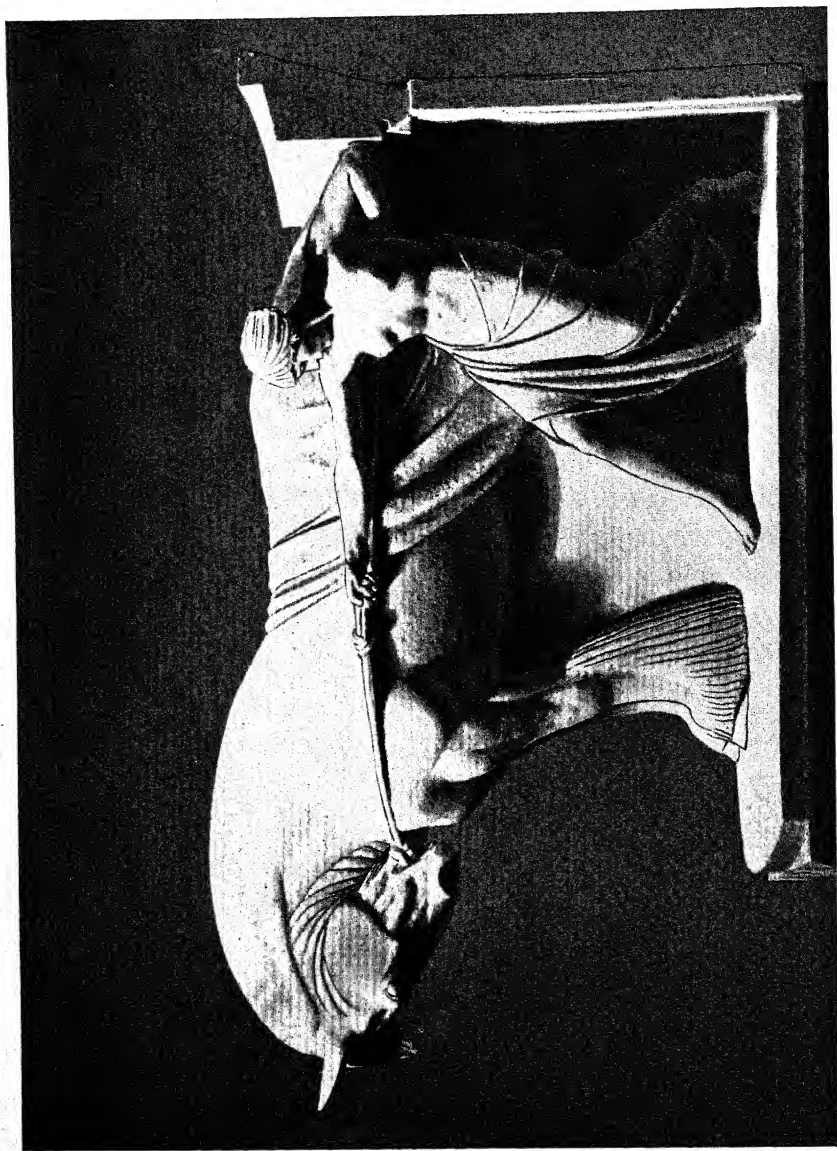


FIG. 287
REID DICK. FORCE CONTROLLED
(Portland Stone), Unilever House, London
(Photo, W. H. Grone & Son)



FIG. 288
HENRY C. FEHR THE RESCUE OF ANDROMEDA
(Bronze), National Gallery, Millbank
(By permission of the National Gallery)
(Photo, Monger & Marchant)

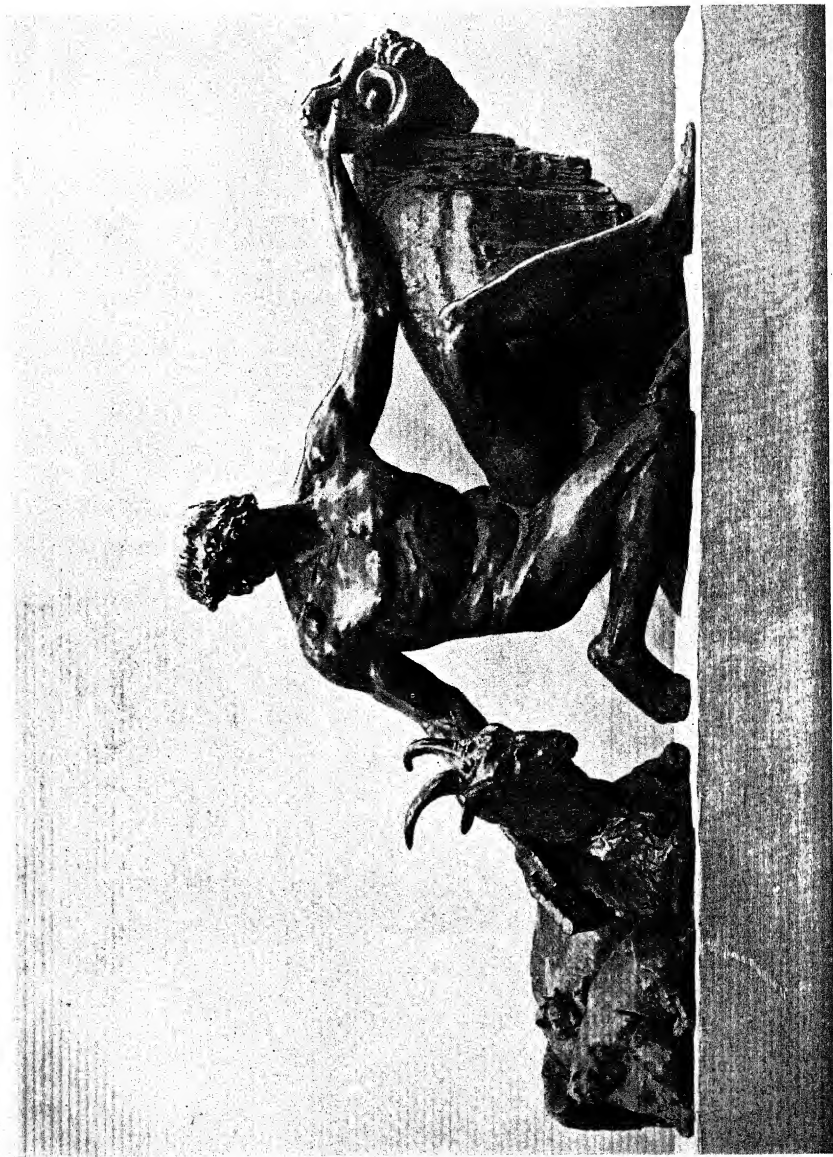


FIG. 289
FRANÇOIS SICARD. PAN
(Bronze), Figure for the Archibald Fountain, Sydney, N.S.W.
(Photo, J. Roseman)



FIG. 290
FRANÇOIS SICARD. HERACLES
(Bronze), Figure for the Archibald Fountain, Sydney, N.S.W.
(Photo, J. Roseman)

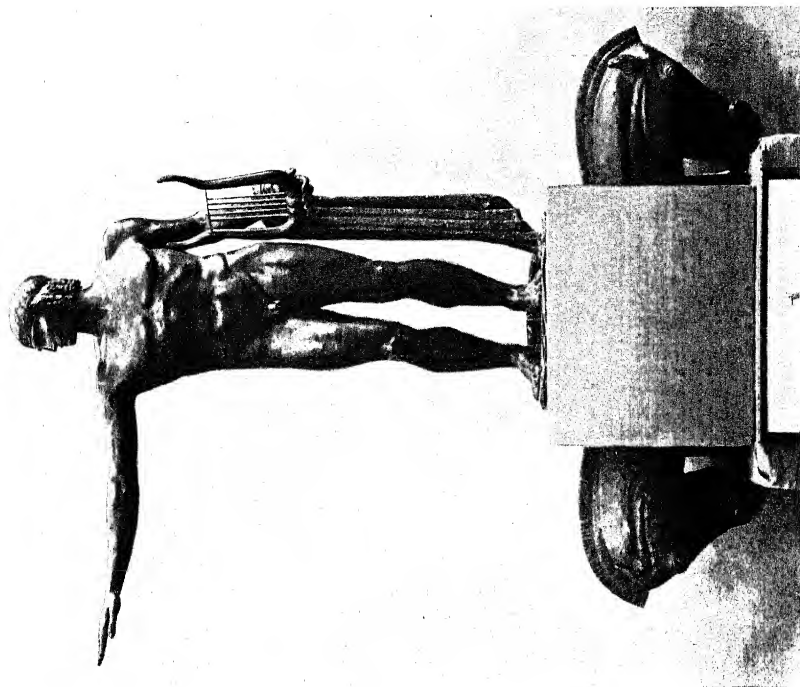


FIG. 291
FRANÇOIS SICARD. APOLLO
(Bronze), Figure for the Archibald Fountain, Sydney, N.S.W.
(Photo, J. Roseman)

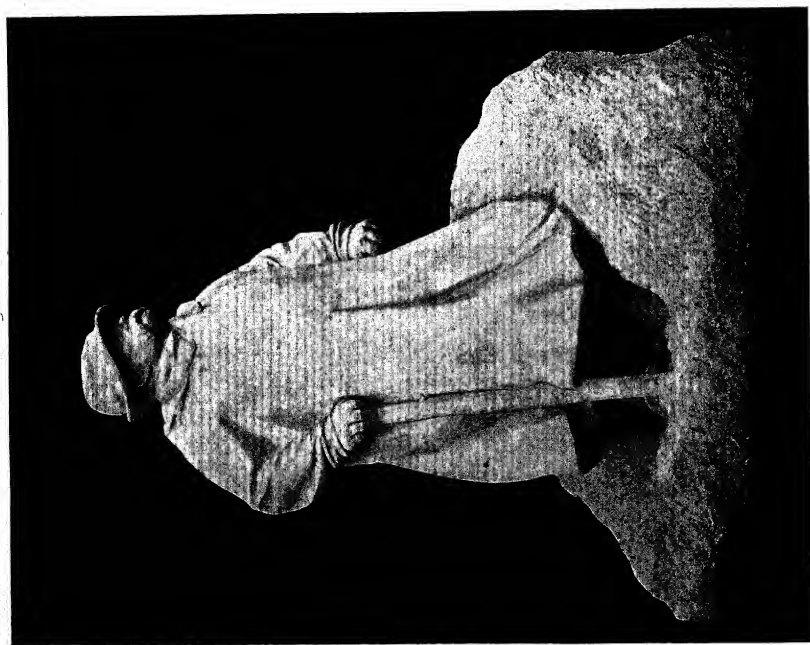


FIG. 292
FRANÇOIS SICARD, CLEMENCEAU MONUMENT (DETAIL)
(Stone), Ste Hermine, France
(Photo, Roseman)

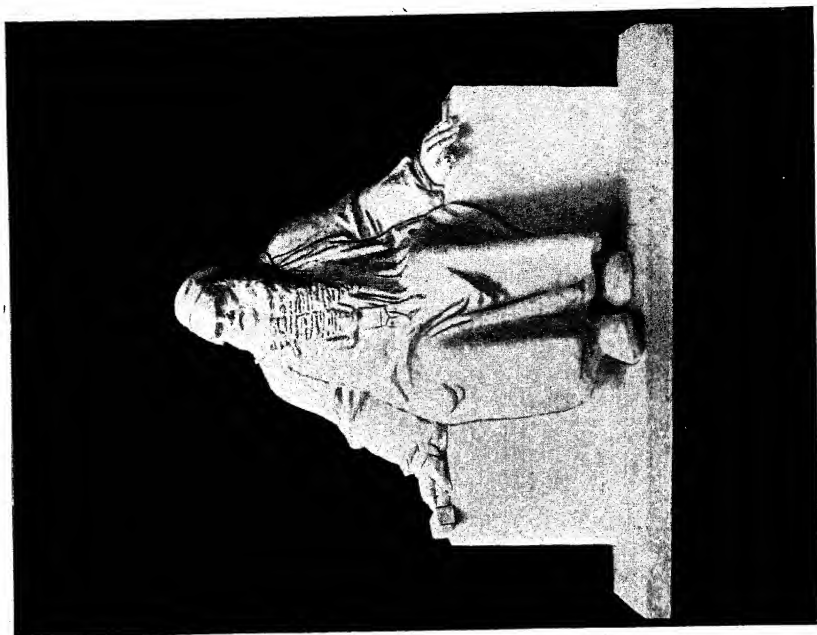


FIG. 293
FRANÇOIS SICARD, THE SCULPTOR RUDE
(Stone), Paris
(Photo, Vizzavona)



FIG. 294
CHARLES L. HARTWELL. THE CHORISTER
(Bronze)
(Copyright of the Artist)



FIG. 295
AUGUSTE RODIN. LA PENSÉE
(Marble), Paris



FIG. 296
SIR W. REYNOLDS-STEPHENS. DREAMS
Walker Art Gallery, Liverpool
(Copyright of Artist)

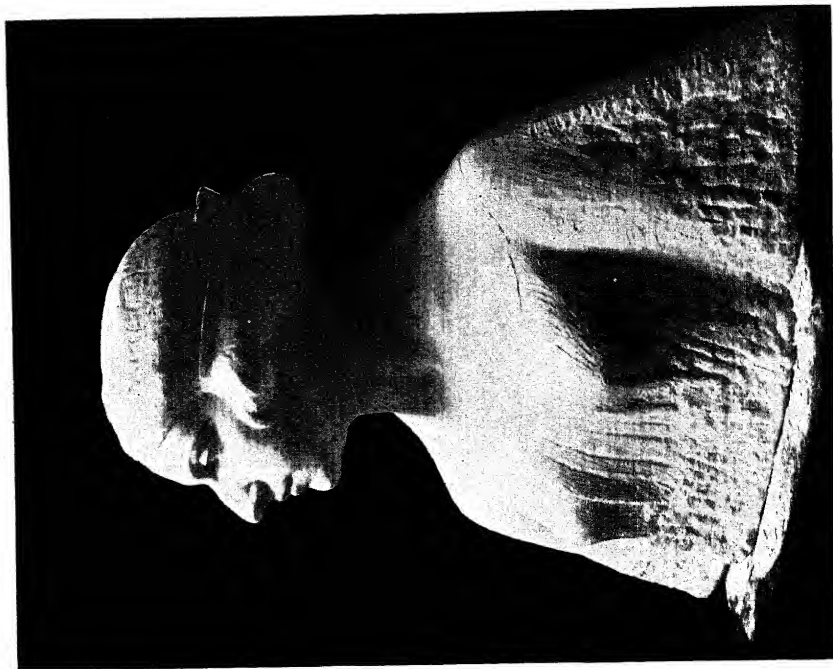


FIG. 297
KONSTANTY LASZCZKA. PORTRAIT OF A LADY
(Marble)



FIG. 298
F. ARNOLD WRIGHT. GALATEA
(Marble).



FIG. 299
KAROL HUKAN. PORTRAIT
Krakow

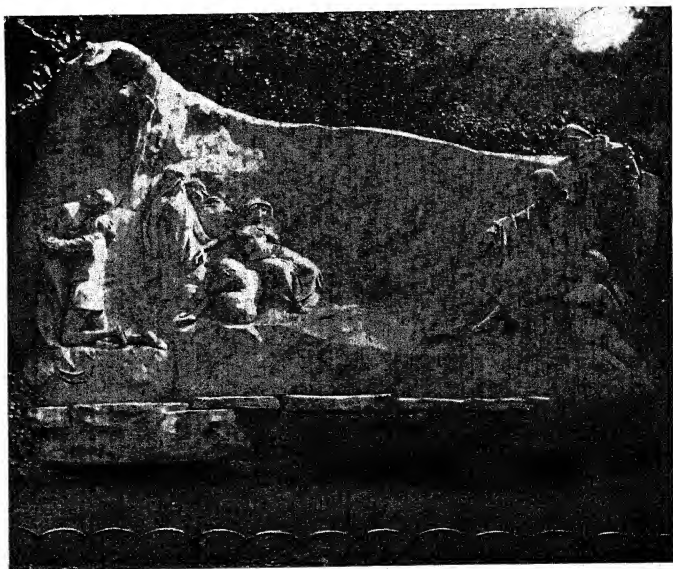


FIG. 300

A. E. MONCEL. ALFRED DE MUSSET
(Stone), Paris



FIG. 301

SAVA BOTZARIS. JEAN



FIG. 302
ALFRED DRURY. THE SPIRIT OF NIGHT
(Marble)
(Photo, O. F. Drury)

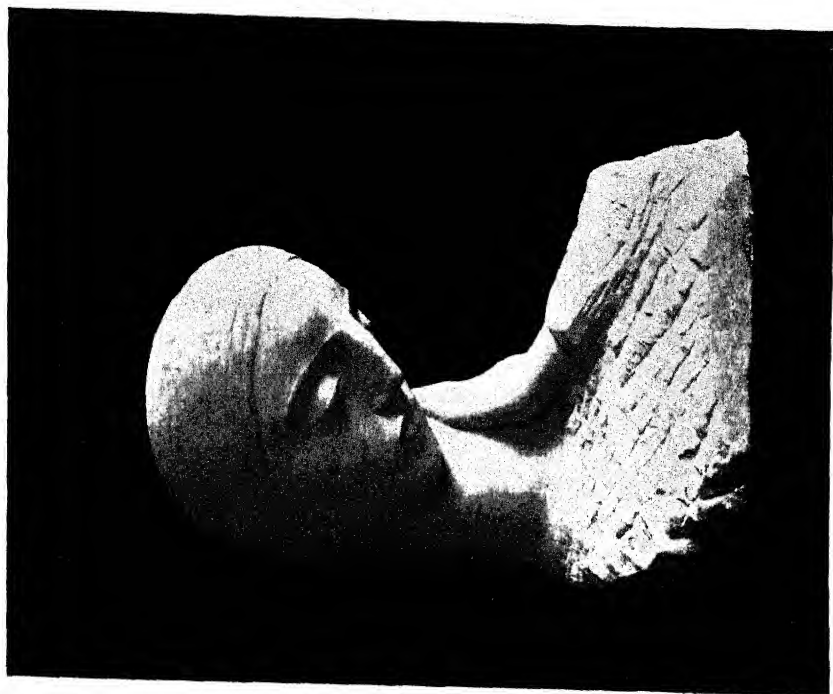


FIG. 303
TOMA ROSANDIC. HEAD OF A GIRL
(Marble)
(Photo Komanova)

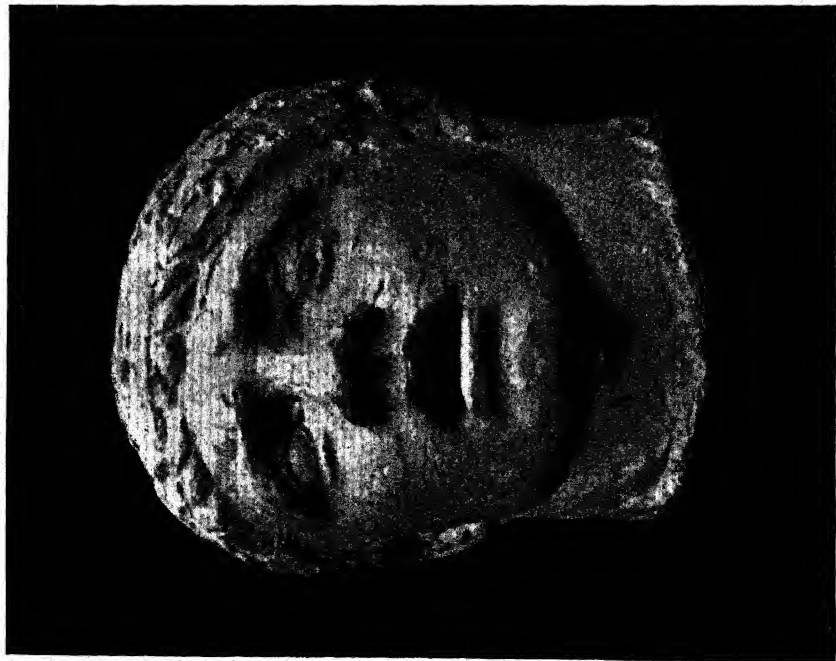


FIG. 304
ANTOINE BOURDELLE. HERACLES
Luxembourg, Paris



FIG. 305
RICHARD GARBE. SONATE PATHÉTIQUE—BETHOVEN
(Photo, E. E. Carter)



FIG. 306
FRED. M. TORREY. THE PORTAGE
(Clay, for Stone), Chicago

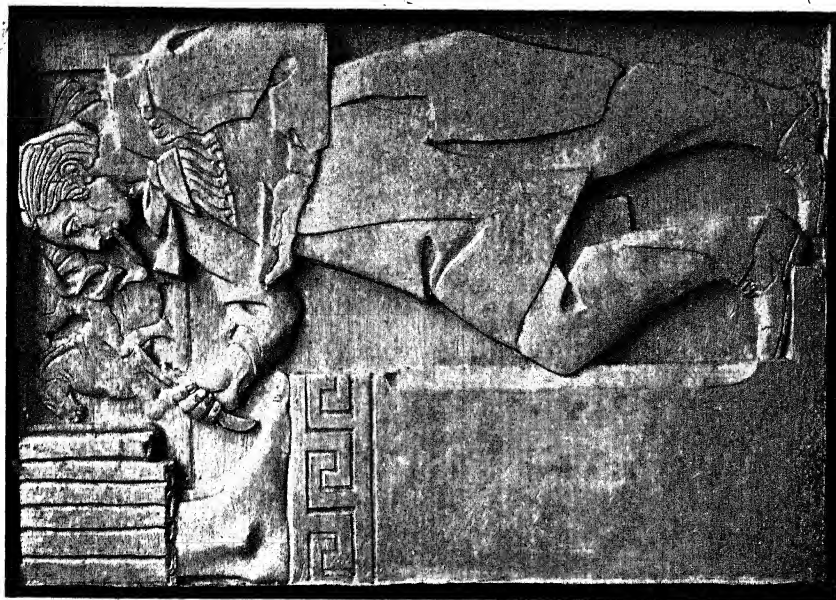


FIG. 307
GILBERT BAYES. PANEL
(Cement), Wembley Exhibition



FIG. 308

FRED M. TORREY. THE VANISHING INDIAN
(Clay, for Stone), Chicago



FIG. 309

FRED M. TORREY. COMEDY
(Clay, for Stone), New York



FIG. 310

REID DICK. PANEL, KITCHENER CHAPEL

St. Paul's Cathedral, London

(Photo, S. W. Newbery)



FIG. 311

GILBERT BAYES. PART OF FRIEZE

(Artificial Stone), Saville Theatre, London

PLATE CLXVIII

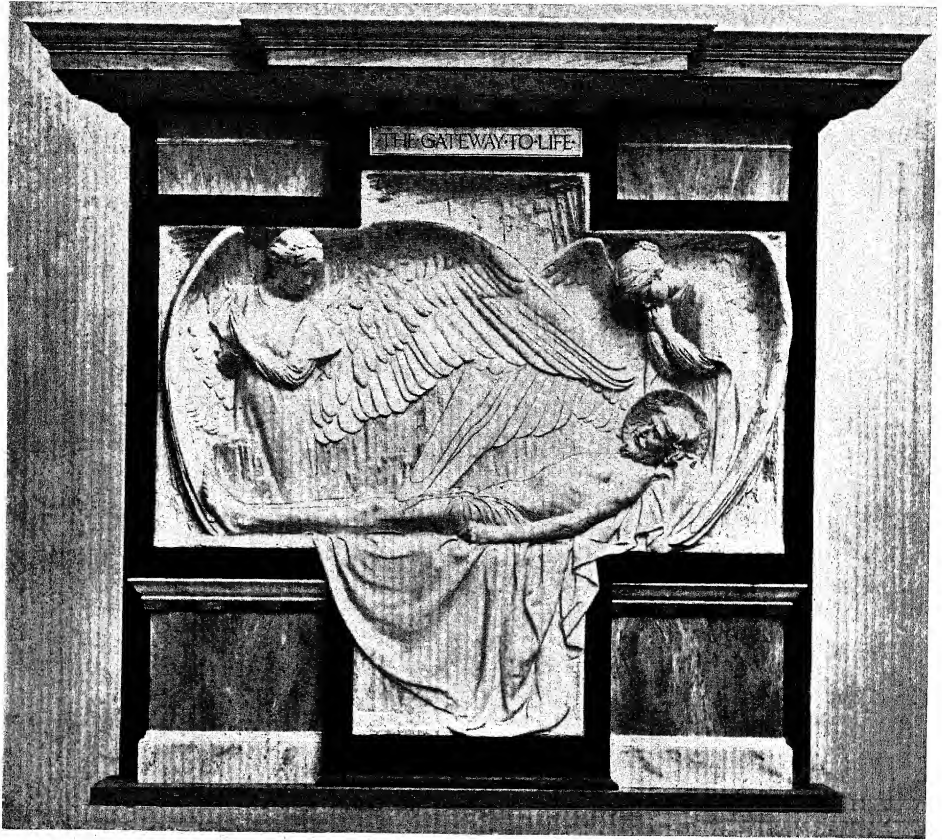


FIG. 312
SIR. W. REYNOLDS-STEPHENS. THE GATEWAY TO LIFE
(Coloured Marbles), Gt. Warley, Essex
(Copyright of the Artist)

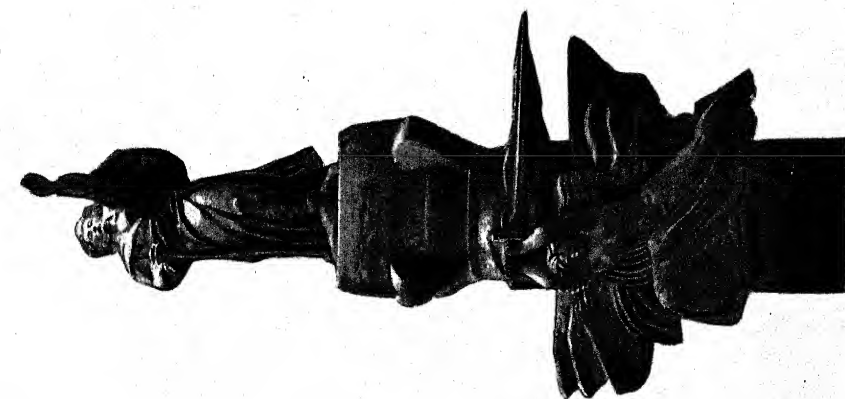


FIG. 313
ANTONINE BOURDELLE. MICKIEWICZ MONUMENT
(Bronze), Paris

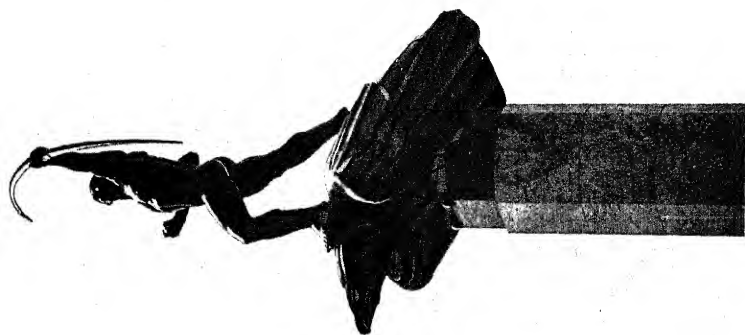


FIG. 314
CARL MILLES. THE ARCHER
(Bronze and Marble), Navigation Monument, Helsingborg

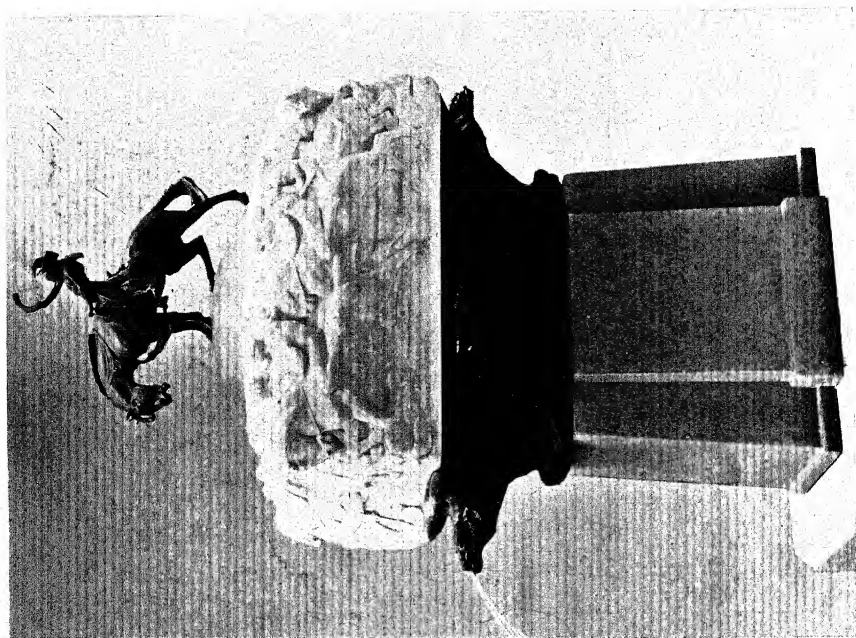


FIG. 315
GILBERT BAYES. THE FOUNTAIN OF THE VALKYRIES
(Bronze, Marble, and Mosaic), Auckland, N.Z.

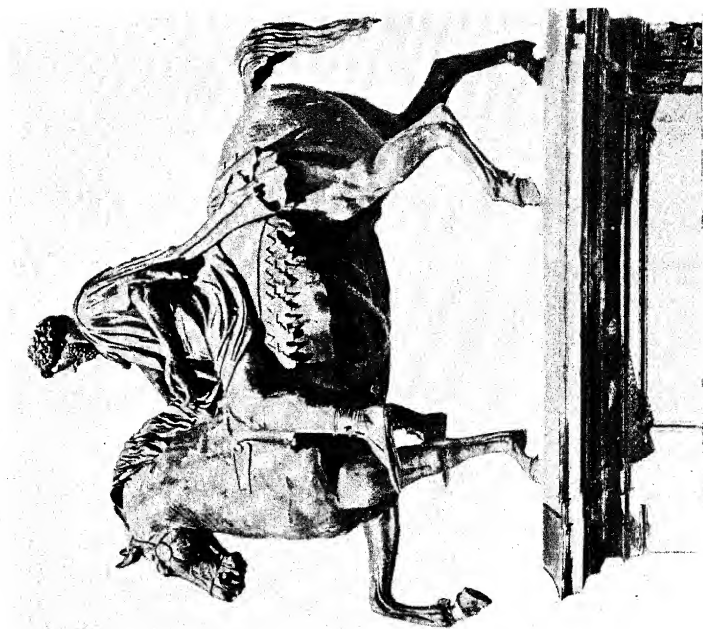


FIG. 316
THE MARCUS AURELIUS MONUMENT
(Bronze), Rome

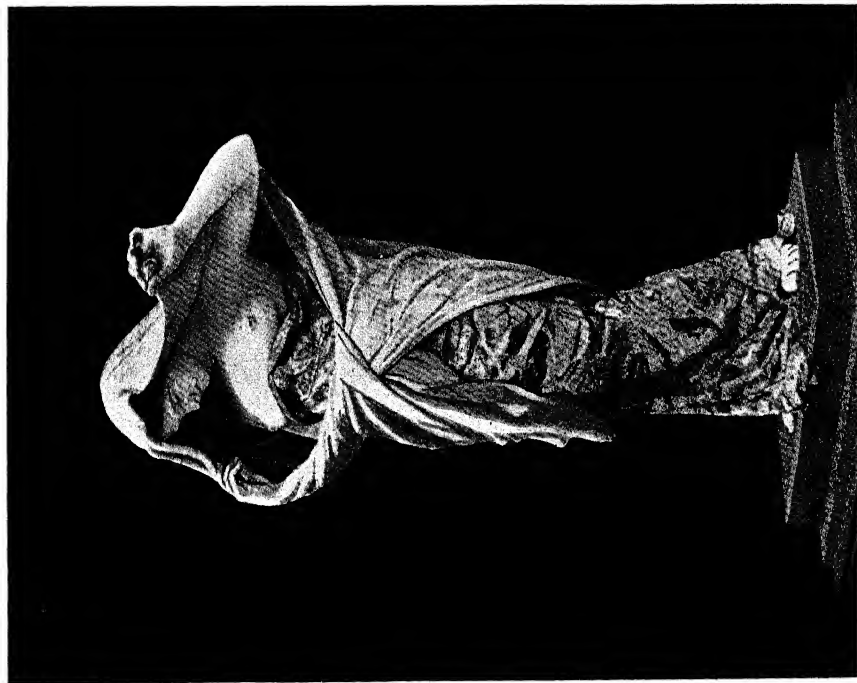


FIG. 317
ERNEST BARRIAS. NATURE UNVEILING HERSELF
(White and Veined Marble), Luxembourg, Paris

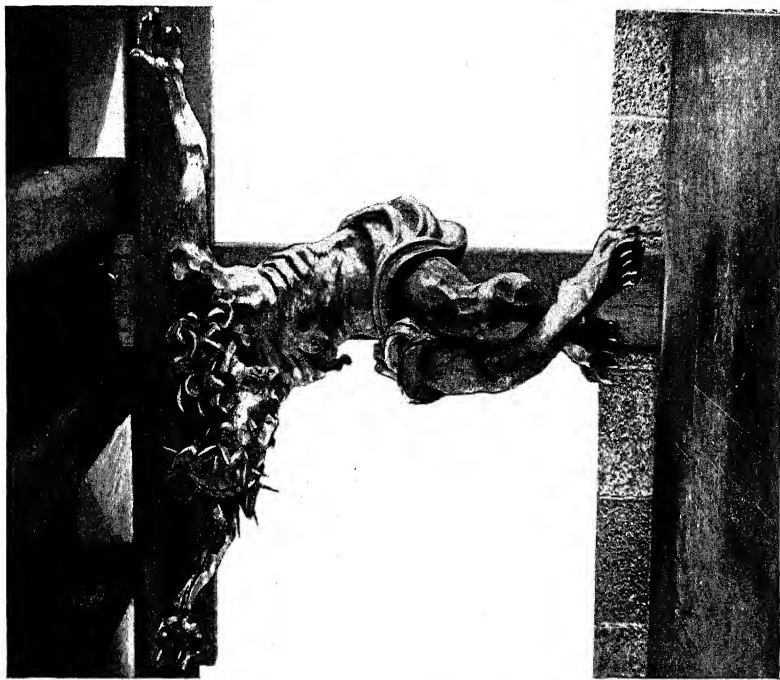


FIG. 318
ALDHART-HALLEN. CRUCIFIX
(Wood)

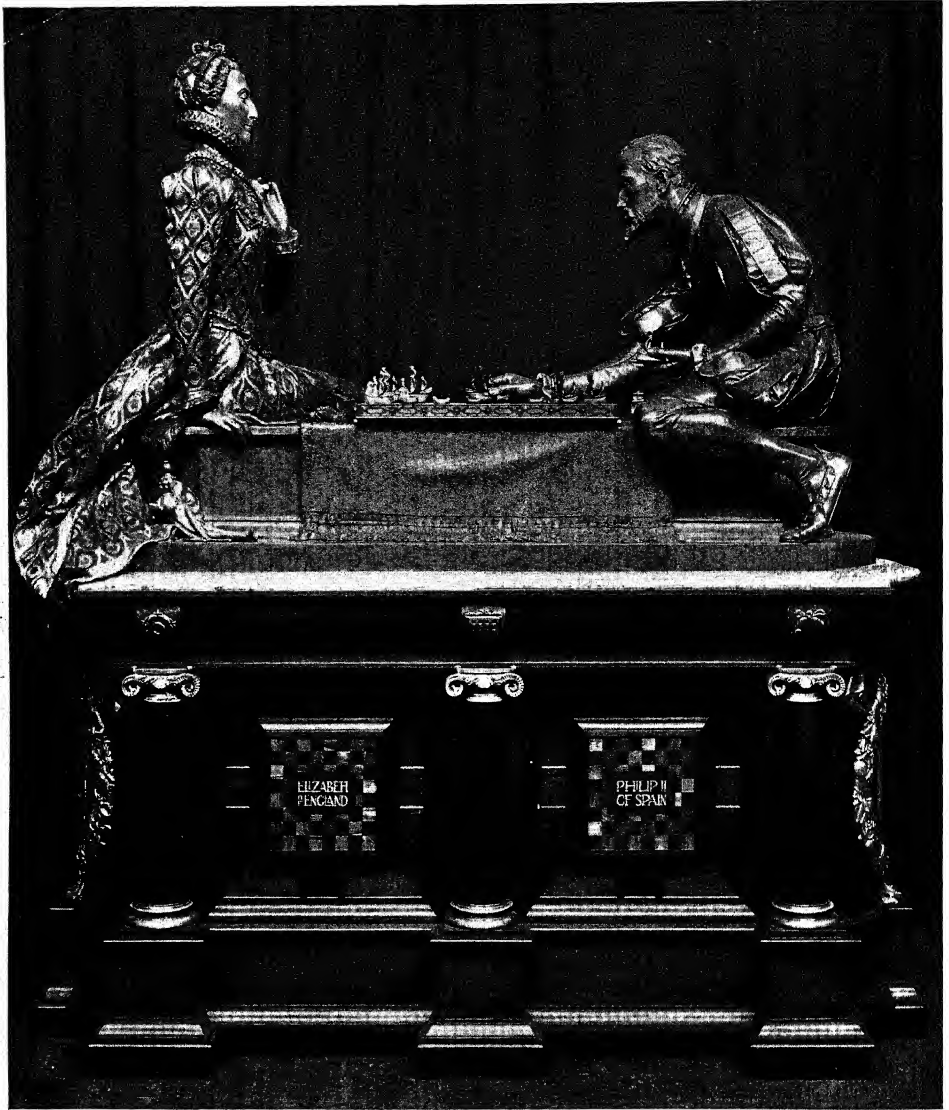


FIG. 319

SIR W. REYNOLDS-STEPHENS. A ROYAL GAME

(Various Metals, Jewels, and Inlays), National Gallery, Millbank

(Copyright of the Artist)

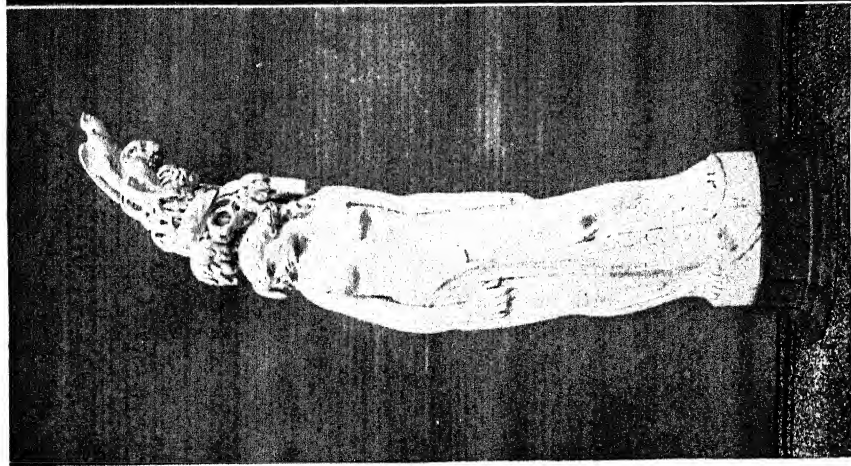


FIG. 320
RICHARD GARBE, AUTUMN
(Ivory), National Gallery, Millbank

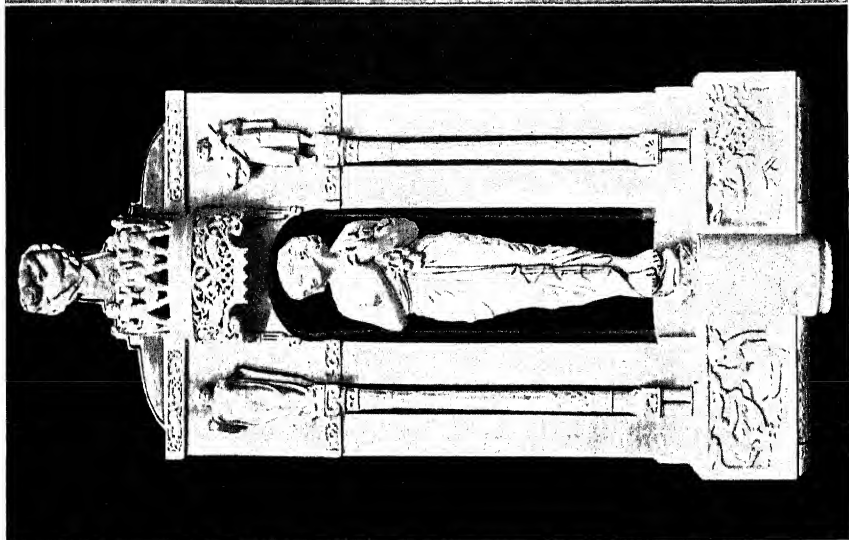


FIG. 321
RICHARD GARBE, PRIMAVERA
(Ivory)

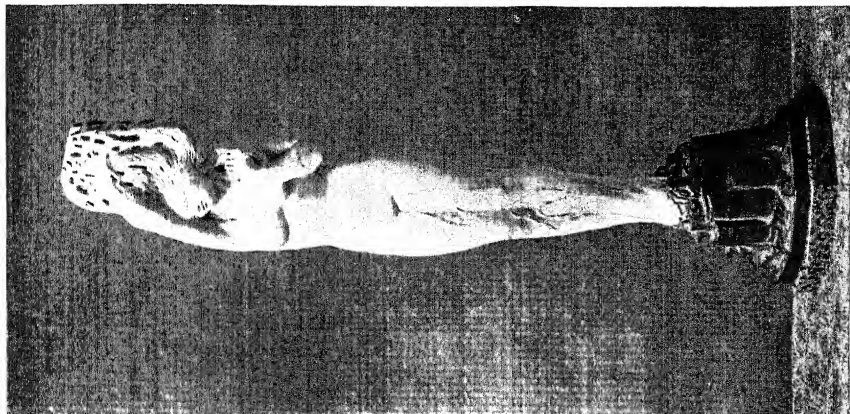


FIG. 322
RICHARD GARBE, DRYAD
(Ivory and Bronze)



FIG. 323
SANTIAGO P. BONOME. GROUP
(Wood), Museo Nacional, Madrid
(Photo, Casa Moreno)



FIG. 324
RICHARD GARBE. THE RED SHAWL
(Japanese Ash and Lacquer)

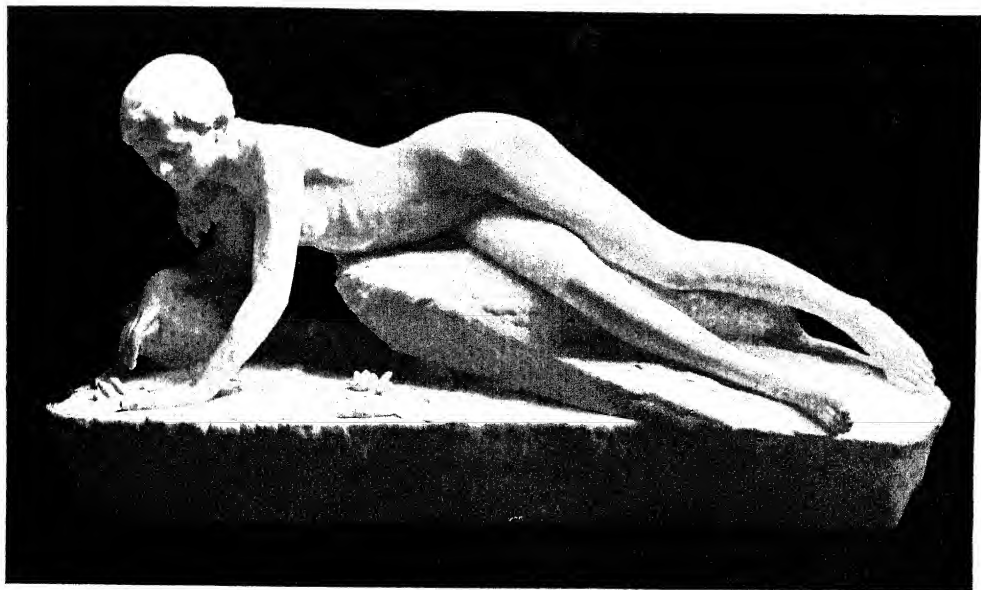


FIG. 325
T. MEWBURN CROOK. LILIES
(Marble)

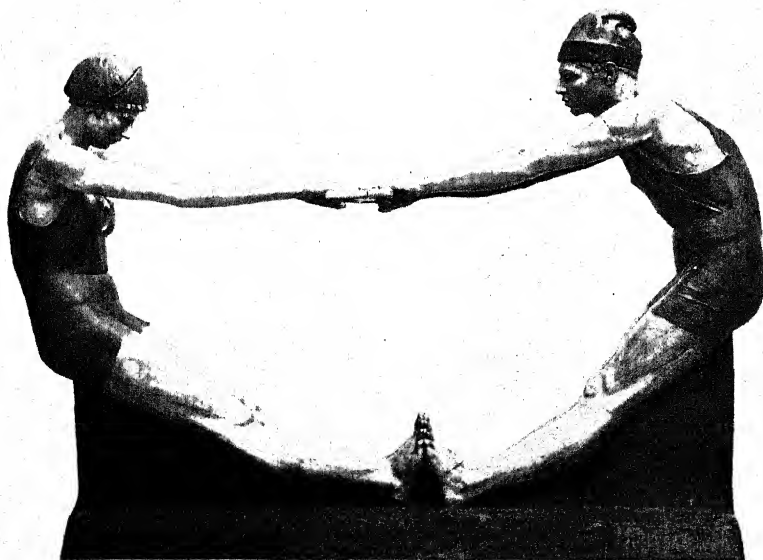


FIG. 326
MIGUEL DE LA CRUZ MARTÍN. LAS DEPORTISTAS
(Wood)



FIG. 327

RICHARD GARBE. DRAKE
(Irish Limestone), National Gallery, Millbank
(By permission of the National Gallery)
(Photo E. E. Carter)



FIG. 328

ERNST BARLACH. SLEEPING TRAMPS
(Wood)
(By permission of Paul Cassirer, Berlin)

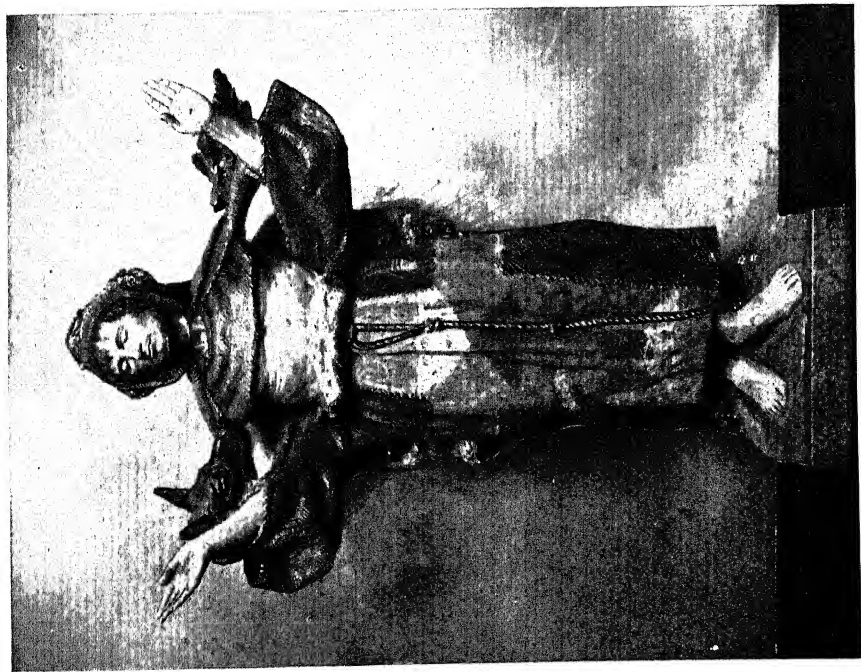


FIG. 329
FRANCISCO ASOREY, ST. FRANCIS
(Wood, coloured), Madrid

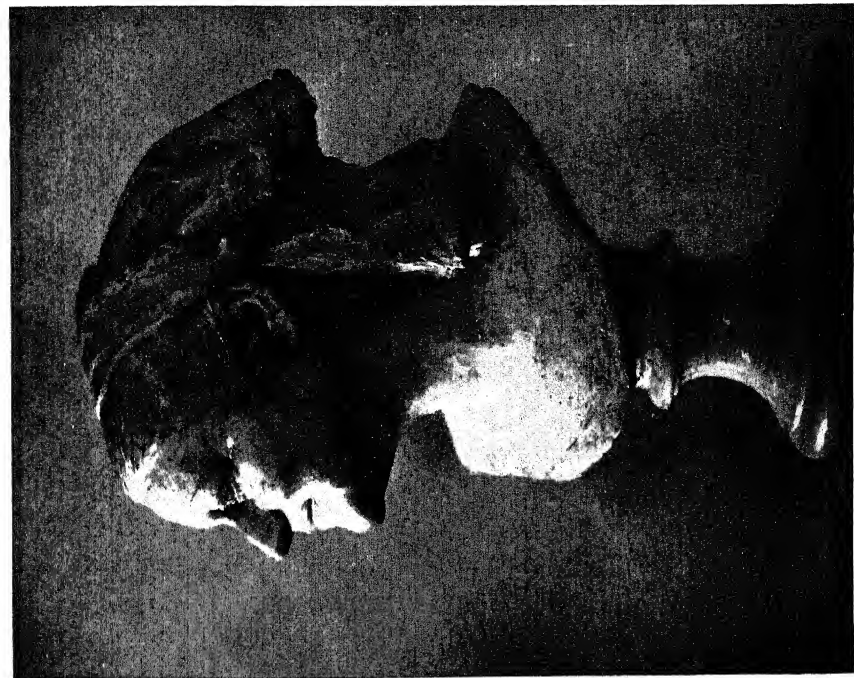


FIG. 330
FRANÇOIS SICARD. BUST OF MADAME F. SICARD
(Terra-cotta), Tours, France



FIG. 331
ANDERS SVOR. FOUNTAIN
(Bronze), Oslo

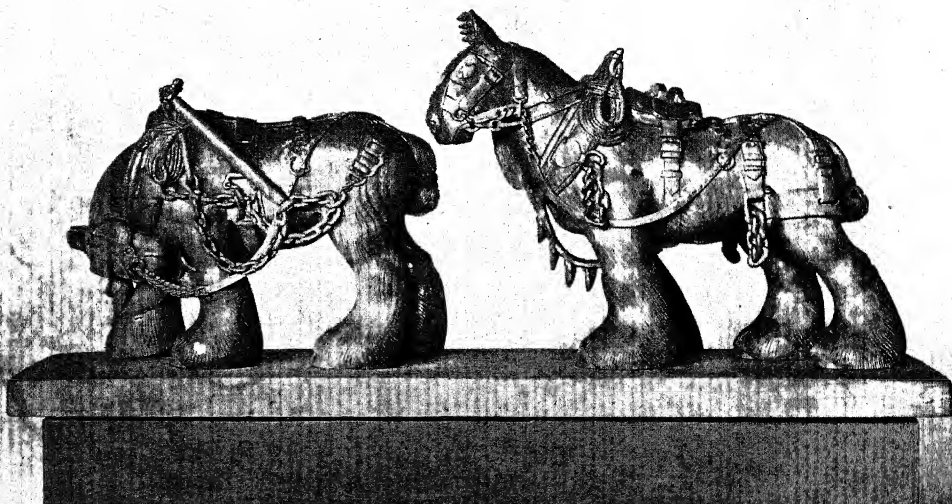


FIG. 332
W. G. SIMMONDS. THE FARM TEAM
(Wood), National Gallery, Millbank

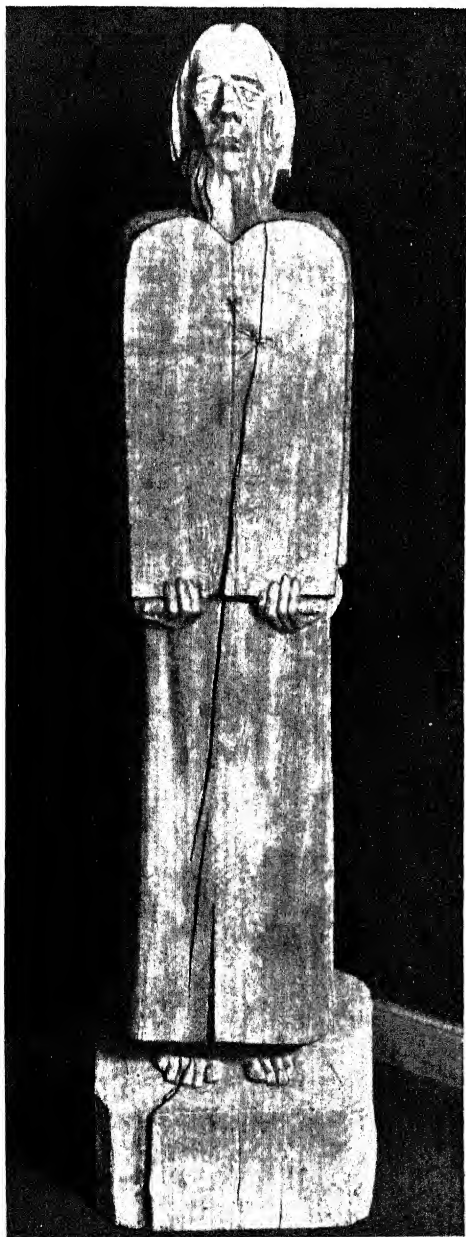


FIG. 333
ERNST BARLACH. MOSES
(Wood)
(By permission of Paul Cassirer, Berlin)



FIG. 334
TONE KRALJ. CHRIST
(Wood)



FIG. 335
BOHUMIL KAFKA, THE ETERNAL DRAMA
(Marble)

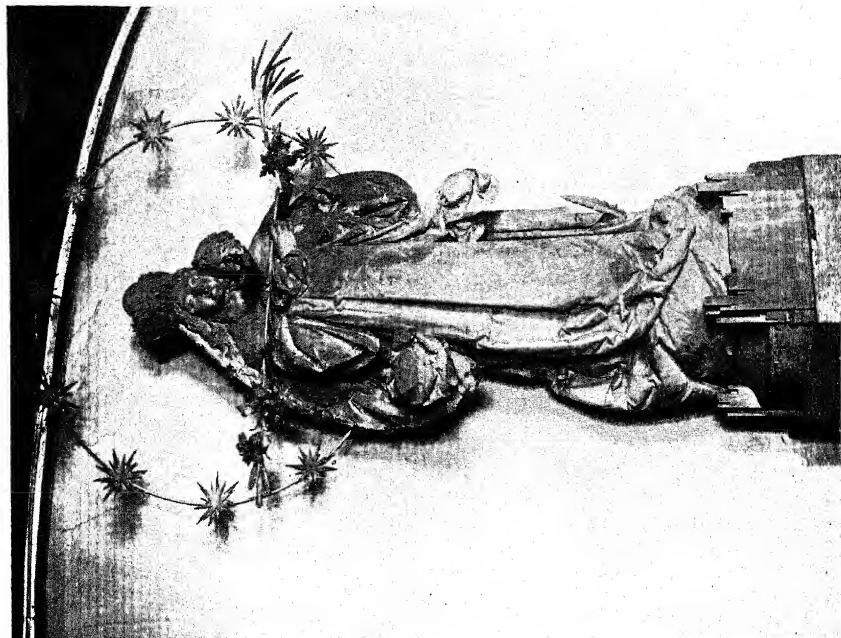


FIG. 336
WINCENTY BOGACZYK, MADONNA
(Wood), Warsaw
(Photo, Marjan Fuks)

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